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## The Process of Making Art: A Collaboration Between Young, Aspiring Artists

Kate Overholt

*Loyola Marymount University*

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KATE OVERHOLT  
SENIOR THESIS PROJECT  
DECEMBER 18, 2009

The  
Process of Making  
Art

*A collaboration between young, aspiring artists*



DANCE  
RT



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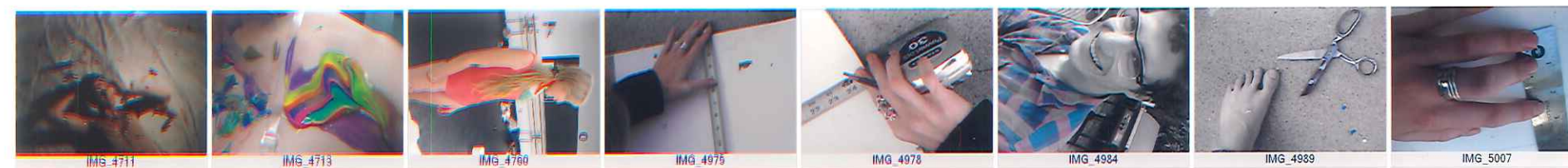


# SONY

Index Print

17:03 Dec/15/2009

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# Forward Speak

By:

Lily Curtis-Harris and Kate Overholt

As artists and human beings, we are intrigued by the possibilities inherent to collaboration. The idea of 'two heads are better than one' can apply to more things than just thinking; the more heads the better, in our opinion. We find there to be a lack of commitment in the University setting when it comes to artistic endeavors that combine and cross mediums, and we want to explore this idea.

When it comes to making art, we are confused as to why there seems to be a need for the angst-filled and morose, the 'serious work' that so often finds its way into the limelight. Why not create art from a place of play and fun? Why not come together as artists using different mediums and have a blast together as comrades in art; playing off of all the varied skills we have at our disposal and creating something spontaneous and experimental?

As artists, we think it is important to experiment constantly, in order to figure out what works and what doesn't work, what feels good and how that relates to what looks good. For our final thesis project, we want to approach a project with love and laughter, with spontaneity and freedom, with light hearts and happy heads. We want to use what skills have been instilled in us by the University's dance program, and the talents we possess, in order to make a work of art that is a collaborative exploration of what is possible when you combine artistic mediums.

This artistic venture is less about creating a polished end product and more about the process: the adventure of setting out to do something we've never done before and to really just see what happens. It will be a learning experience that will inform future endeavors, and an inspiration to the drive we have as artists to create new exciting things.

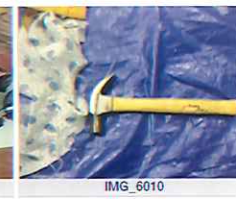


SONY

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Print by Sony



Kate Overholt

Aesthetic Statement

December 17, 2009

### Self Juice

Everybody is different. Every **body** is different. As a dancer, the body is the number one tool used to display a moving art. What is of importance is how the body speaks to an audience in a way that words alone cannot express. When I watch dance, I respond mostly to honesty, openness, and “self juice”. By “self juice” I mean I am generally attracted to dancers who add their own touches — sprinkles, frosting, fruit, chocolate and candles, to a basic plan cake. Choreography, in this case, resembles the ingredients, and the dancer provides the decorative details that make the cake special and unique. Without one’s own flavor, movement can be viewed of as meaningless or bland.

Overcoming personal challenges through movement and evolving with a group of artists can be the most fulfilling aspect about dance because it is a never-ending journey of investigation and practice. As fulfilling as performing a work of art may be, there is always the risk of getting injured. For all dancers, particular aspects of anatomy can either benefit or limit the way they move. Therefore, to ensure a long career, one must know how to work with the body to avoid injury. Through consistent and modified exercises, there are ways to gain strength, flexibility and mobility to enhance one’s own unique structure.

The body, so to speak, is more than muscles, bones, and blood; the mind resides in the body. For anyone who tends to over think, thinking too much or doing too much can take the enjoyment out of dance. The mind is a powerful tool because it has the

ability to direct the body throughout space. From one perspective, it can be said that the mind leads the body to the next step — the mind being the cause and the body becoming the effect. From my own experience, when the mind disrupts the body's natural patterning, it limits one's ability to execute movements to their full potential. This may be the very reason why a dancer gets cut at an audition. For example, nerves can take over, and dancers find themselves forgetting how to pile, or even walk for that matter. On the other hand, what would happen if the body led the mind through movement? By initiating the body, movements arise from a deep kinesthetic tune where the core enables body and mind to actually work together beneficially and synergistically. As a result of moving in this way, one can execute a phrase beautifully because it is original, something the audience never seen before, and something no one else can replicate for the reason that dancers are all made differently. This ideology shifts the approach of "how I think I should move" into "how I move naturally". Continually, when I watch dance, I refrain from judging it as 'good', 'bad', 'like', 'dislike' because there are components in each process that arise from the rare and inimitable person. Moreover, every dancer has the opportunity to let their instincts take over, but only if they detach themselves first.

This is why I work with chance procedure to create a piece. Spontaneous and thrilling, chance procedure requires the dancer to release energy by connecting self to self, self to environment, and self to others, by using the choreographic tools. There is limited, or no time, to think in chance procedure, therefore the body reacts impulsively, making the dancer vulnerable and open for anything. For instance, modern dance professor, Chad Michael Hall uses this procedure in his styles and forms class. By being exposed to such an exercise, I have gained more understanding on how to structure a

piece simply by the spontaneous impulses that arise during chance procedure. I begin a piece by choreographing a simple phrase. Using technique as the foundation, I incorporate contemporary modern aesthetics in my work, including joint articulation, gesture, character development, momentum, and athleticism. When a phrase is complete, I can then look at it and mix it up. Methods such as repetition, retroversion, changes in speed, indirect and direct pathways, dynamics, weight, flow, and energy are all elements I use to depict the original phrase. Then the rest of the choreographic process is fun as it opens up even more possibility in how one interprets the phrase. Most times, I never do any one thing the same in an exercise for the reason that every approach is different from the last, making the experience fresh and new. A theme generally does not come to mind at the start of my work, but through exploration and patience I find that the piece composes itself. On the other hand, if a particular song inspires me, I will then start my work with a specific intention.

Music, on the other hand, plays a vital role in how a dancer articulates movement. Seemingly, what some dancers aim for is translating sound into the body and using that to magnify tones, notes, rhythms, and beats within the musical composition. In other words, taking the sense of sound and adding the sense of sight and touch makes for a multi-layered experience, all of which are of equal means to the artist's end.

The idea that movement, music, and art are all actually the same within the process, myself, Hilary Wooton, Adam Tyler Brumley, and Lily Curtis-Harris are creating an experimental senior thesis project where the collaboration of all and any artistic demeanors come in play. In this generation, specifically at this time in our lives, all types of art constantly surround us and our friends are each talented and gifted at what

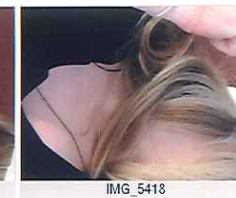
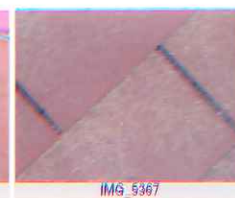
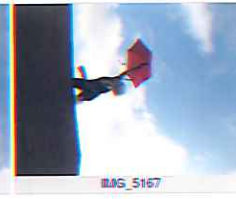
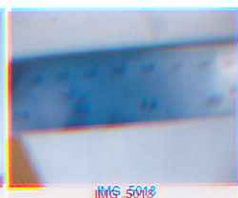
they do. Lily and myself will be doing site-specific work, which brings forth the choreographic tools we've learned at LMU. Thus, we will react spontaneously to the environment in which we encounter and explore the movement of art in its natural state. Adam (ATB) is in charge of filming and editing the process of creation, specifically capturing the generated movement motif, and adding any effects to enhance our vision. Hilary is currently an Art major, and is exploring her artistic endeavors by building walls that consist of paint, fabrics, collages, external materials, and images, all of which are inspired by Robert Rauschenberg. As a team, our main goal is to present dance as a visual art in an open gallery where a film will be shown alongside Hilary's installation. Our intention is not to strive for perfection, or become too precious on any one theme, but to document the process of art making as it is.

Ultimately, what speaks to me is how an artist responds to his or her own natural instincts. Behavioral patterns emerge from the most internal state of consciousness, making the artist react in various ways, and with the use of external resources. In this case, improvisation is the main element because it invites the artist to explore places unimaginable. Furthermore, by allowing the mind to work with the body's responsiveness, it forces one to let go of any expectations (so often that artists give themselves), and follow the natural path of creation.

In the end, the final product of a creation encourages the viewer to relate the experience to a broader subject. Perhaps the generated movement triggers an idea that was never encountered before, such that the relationship between art, dance and film parallels the relationships of one's own life? The juices of each artist come forth through the creative process and in the end what is left is a final taste. Despite the scenario, what



is at hand is an assortment of artistic endeavors blended into one vision that is left for the audience to experience. Then, reflecting on the experience allows the artist to think critically, engage with each other, make mistakes, and discover new possibilities.



November 7, 2009

Dear Mr. French,

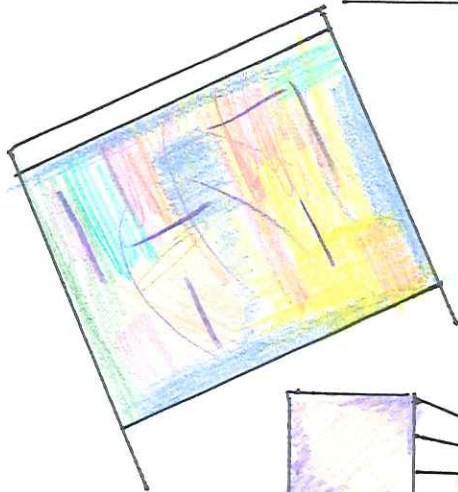
My name is Kate Overholt and I am currently a senior at LMU. I am putting together a thesis display with Lily-Curtis Harris and Hilary Wootton. This installation includes a video presentation. We have currently made arrangements with the Dance department to utilize their large screen and projector. Our plan is to transport the screen from the dance department to the library. We will be presenting our piece on an automatically repetitive basis. It is not our intention to be present during the entire time the piece will be running.

The dance department wanted me to verify that the screen and projector will be covered under currently existing LMU insurance if it is damaged, vandalized, or stolen. If for some reason it is not covered could you please advise as to the cost of a short-term policy to provide such coverage? The equipment will be used in a display from roughly (December 11 - December 18). It will be inside the library under regular supervision from the library staff and employees. Please let me know if you need additional information to determine the availability of current coverage or need for a short-term rider.

Thank you very much for your assistance and I look forward to communicating with you in the near future.

Sincerely, Kate Overholt

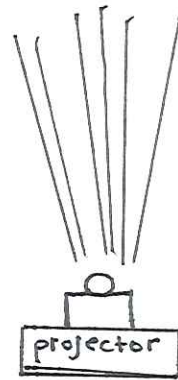
# 3<sup>rd</sup> floor Library



screen

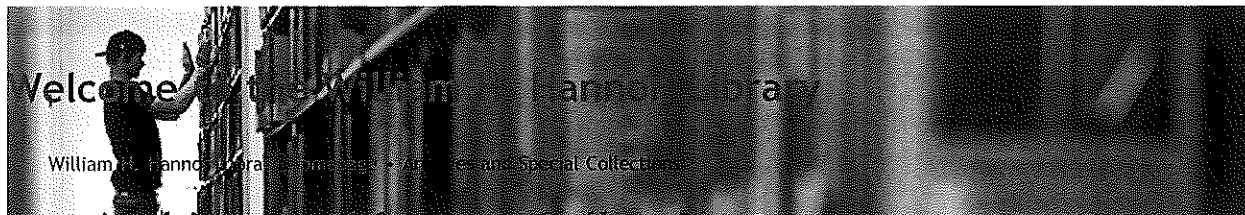
GLASS CASE

GLASS CASE



Stairs

LMU|LA  
William H. Hannon Library



## Archives and Special Collections

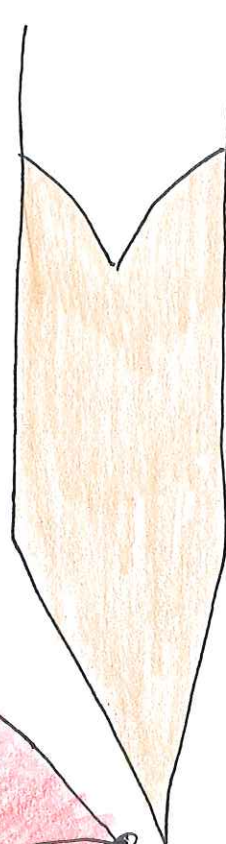
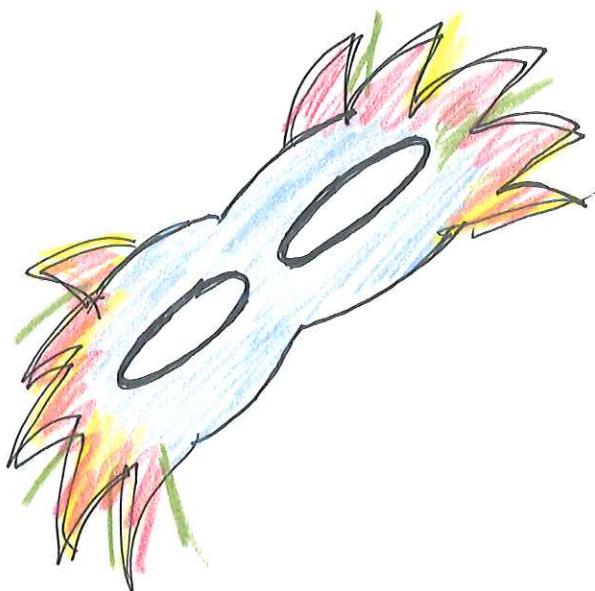
The **Department of Archives and Special Collections** houses a variety of rare and unique materials. The Department is located on the third floor of the William H. Hannon Library on the campus of Loyola Marymount University in Los Angeles, California. It is open from Monday through Friday, from 8am until 5pm. Use of the department's materials is by appointment only, but visitors are welcome to visit our gallery space anytime during our open hours. For more information about our holdings, please explore these web pages; call 310-338-5710; or email the department: [Special.Collections@lmu.edu](mailto:Special.Collections@lmu.edu). The fax number for the department is 310-338-5895.

- » Art & Artifacts
- » Leavey Center for the Study of Los Angeles Research Collection
- » Manuscripts
- » Postcards
- » Rare Books
- » University Archives

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ideas



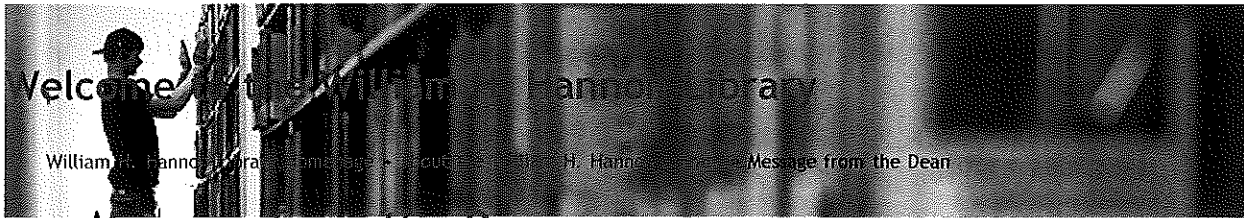
Nude



paper



LMU|LA  
William H. Hannon Library



## Message from the Dean

### A Message from Kristine Brancolini, Dean of University Libraries

Welcome to the new William H. Hannon Library! The library supports the teaching, learning, and research needs of the students, faculty, and staff of Loyola Marymount University. The library is an important center of intellectual, culture, and social life on campus – a role that will be strengthened in the coming years with the opening of our new building in summer 2009.

Loyola Marymount University offers a dynamic academic environment and the William H. Hannon Library contributes to each student's education, including developing skills as a life-long learner. You will find the library to be an important destination for you – both physically and virtually. The William H. Hannon Library is located on the bluff, between the Leavey Residence Halls and the Jesuit Community. Please come inside and familiarize yourself with our outstanding services, collections, and study space.

You are the first to experience the new library. The building provides wireless and wired network connections and abundant power. All three floors provide a variety of seating and work space, including 33 small group study rooms that may be reserved in advance online. The description below is just a sampling of the richness you will find. Please explore the building at your leisure, returning often to research, read, review, reflect, or just relax.

**Level 1** features a café and media lounge, with three flat-panel screens; digital signage to guide your use of the library; our circulation desk; two electronic classrooms for library instruction; and the Information Commons, a one-stop destination for collaborative computer workstations, assistance with information technology and reference questions, and three presentation rooms, where you can practice and video record your performance.

**Level 2** is the main stacks floor, where most of the circulating books are shelved. It also features The Rose Hills Reading Room, with a fireplace, comfortable seating, and the new Popular Reading Collection nearby; current periodicals; and the media center, with individual video viewing workstations and small group viewing and listening rooms.

The circulating book collection continues on **Level 3**, which also features the department of





Robert  
Rauschenberg  
as  
inspiration





## Original Tentative Schedule

- September-
  - Meet with Student Art Gallery and Dean of Library to discuss thesis project and intention.
  - Include factors such as video, installation, Art, objects, etc.
  - Write insurance policy statement to ensure safety of our rights and property, as well as the property of environment
  - Start Journaling
- October-
  - a. Film EVERYTHING without structure
    - i. Paint
    - ii. Barre
    - iii. Scenery
    - iv. Props
    - v. Location
      - 1. Beach, studio, rooftop
- November-
  - a. Film movement with structure
  - b. Begin editing process
  - c. Meet with department about projector, DVD, deck, screen
  - d. Focus on Hilary's process and film what she creates
  - e. Re-shoot anything that needs fixing
    - i. Studio
      - 1. Finger lights, feet on wall, umbrella
- December-
  - Put it all together! Test environment with set-up and video
  - Projector
    - Concerned with light. Video not show if environment is too light
    - 6x6 screen
    - Larger screen 12x12
      - Distance from screen to projector- 12 ft in length

\*December 11- Thesis complete

# September 2009

- Fun
- Dance
- Work
- Home

August 2009							September 2009							October 2009								
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S		
						1		1	2	3	4	5							1	2	3	
2	3	4	5	6	7	8		6	7	8	9	10	11	12		4	5	6	7	8	9	10
9	10	11	12	13	14	15		13	14	15	16	17	18	19		11	12	13	14	15	16	17
16	17	18	19	20	21	22		20	21	22	23	24	25	26		18	19	20	21	22	23	24
23	24	25	26	27	28	29		27	28	29	30					25	26	27	28	29	30	31
30	31																					

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
		1 10:00 PM Meeting with Student Art Gallery	2	3	4	5
6	7	8 12:00 PM Meet with Dean of Library	9	10	11	12
13	14	15	16	17	18	19
20	21	22 10:00 PM Student Events	23 10:00 PM Thesis writeup	24 3:00 PM Discuss Intention with Hilary Including Walls, Display, Showing	25	26
27	28 10:00 PM Thesis- 3 subtopics	29	30			

# October 2009

- Fun
- Dance
- Work
- Home

September 2009						
S	M	T	W	T	F	S
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October 2009						
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November 2009						
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22	23	24	25	26	27	28
29	30					

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
				1	2	3
4	5	6	7	8	9	10 11:00 PM All day at Westminster
11 ... All day at Westminster	12	13 10:00 PM Dance Perspectives	14	15 5:00 PM Costuming/Props/Lighting	16 10:00 AM (fall break) Film at beach	17 ... (fall break) Film at beach 10:00 PM Film in Studio
18	19	20	21	22	23	24 10:00 PM Review footage
25	26	27	28	29	30	31

# November 2009

- Fun
- Dance
- Work
- Home

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22	23	24	25	26	27	28
29	30	31				

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1	2	3	4	5	6 8:00 PM Film in Studio	7 ... Film in Studio
8 3:00 PM Meet with Judy regarding showing of film	9	10	11 12:00 PM Test screen \$351, Da-Lite Delux Insta Projector. SLV-D370P DVD Player \$100, Optima TX 771\$1100 11:00 PM Choreograph new material	12 ... Choreograph new material	13 5:00 PM Film at Hilary's 3-5 (roof set)	14 ... Film at Hilary's 3-5 (roof set) 11:00 PM Dancing Under Stars- Palm Springs
15 ... Dancing Under Stars- Palm Springs	16	17	18 6:00 PM Shoot set in Downtown LA	19 12:00 PM Meet with Dean. Library is a no-go??	20 8:00 AM Choreograph other film project in Manhattan Beach	21
22	23 8:00 PM Pick up footage from ATB	24 8:00 AM Dance Perspectives Paper due	25 11:00 PM Thanksgiving Break	26 ... Thanksgiving Break	27 ... Thanksgiving Break	28 ... Thanksgiving Break
29 ... Thanksgiving Break	30					







# Journal Entries


Our project this Aug. 30 year is going to be a collaboration of art and dance.

Our intention is to present dance as a visual art in an open gallery.

Lily and I are going to explore movement in the most random, versatile and honest state where basically anything goes. This does not mean that we will half-heartedly ~~give~~ complete this project, but

We will exert full organization, full awareness, 100% effort and 110% fun. We want our last



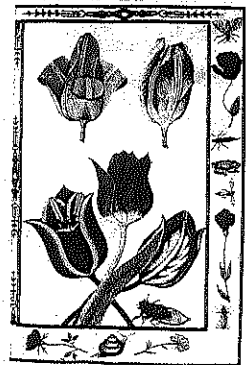
 Semester to Run smoothly where every moment counts and one way of fulfilling that is to incorporate ~~as many~~ a wide variety of artistic tools, objects, ideas, friends, etc.

We do not have a specific outcome to our idea, but that's what is of importance. Rather, it is the process in how we make this project that is appealing. Our friend Adam is filming and editing the video aspect of the process and Hilary is creating an installation where paint, collages, fabrics,


collections of recyclable items and whatever else will be intertuned within the boards and walls.

Now that we have an idea our next step is to find a space in where we can present our masterpiece.

... Most likely  
The student art gallery?



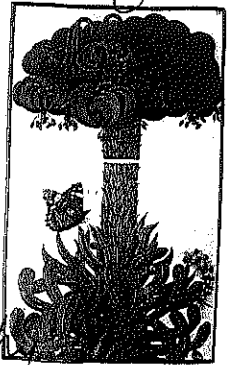
Sept. 2

 Unfortunately the student art gallery is already filled for the semester. Blah. So, we were thinking of having our presentation in the library.

The library? Why there? Well, because our project is so random and experimental we want to attract a versatile crowd. If we had it in the Laban or art gallery there would most likely be mostly art students that came. If we have it in the library

it would attract all kinds of people passing by. We want people to walk into a different world when they enter our space.

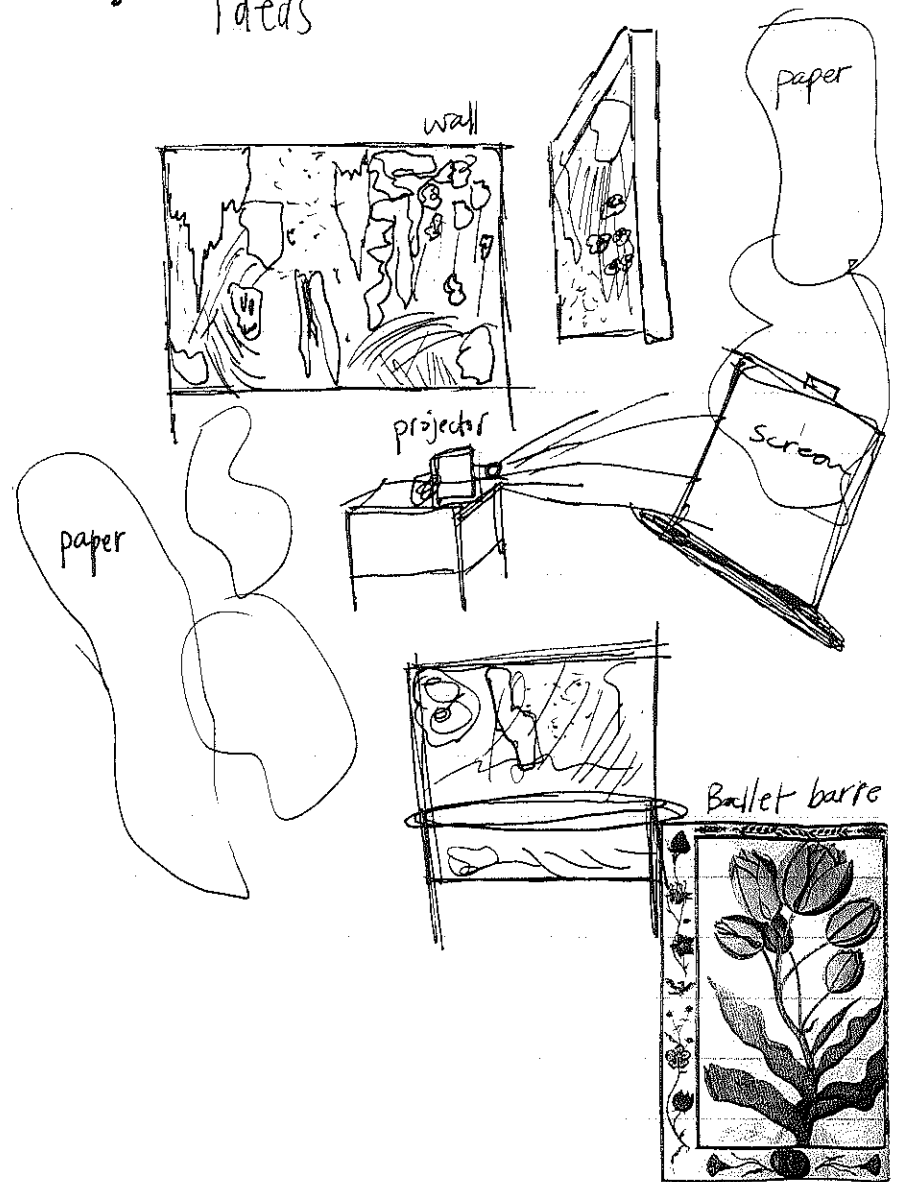
Also, silence plays a key factor in the installation. Ideally, it would be interesting to watch the film ~~in silence~~ with no sound because it would give people that much more freedom to interpret the piece as they please. If we added sound it would not only distract all who are in the library, but also it would label our choreography.



and editing as a specific idea when we want it to be as open-minded as possible.

The most important aspect about our thesis is the combination of all artistic ideas into one setting. An installation of Hilary's beautiful walls of collage, paint, fabrics, objects, Adam's creative process with editing and on-set shooting techniques, Lily's and my movement motifs and body work, and Nature's Resources all play an equal part in our approach.

ideas





Sept. 5

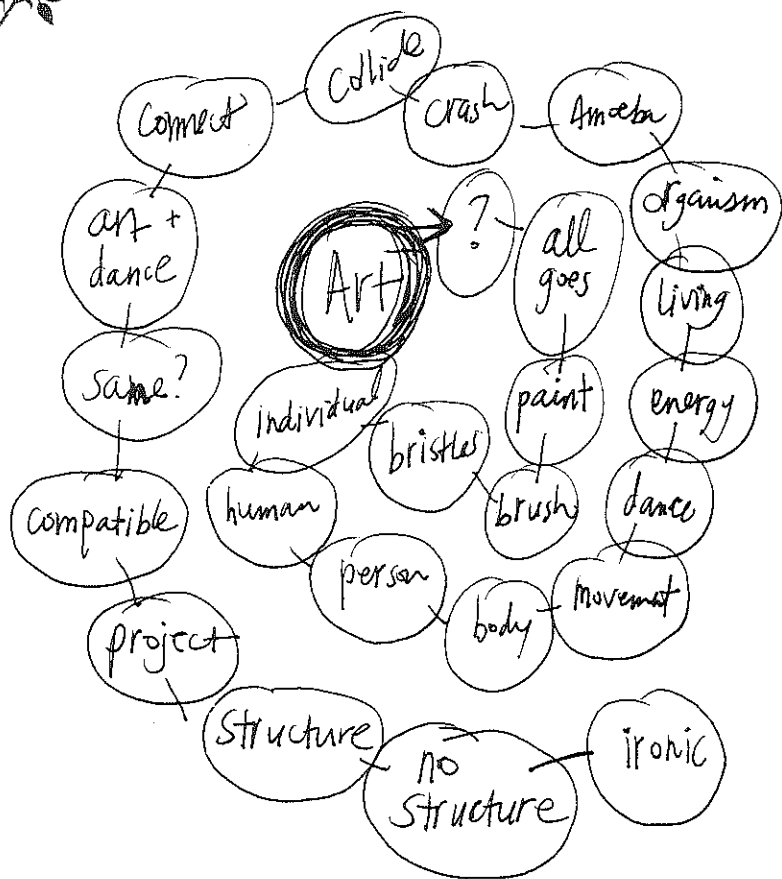
We met with the dean of the library and she gave her 110% support into this project. I am surprisingly shocked. 😊

She recommended that we put our installation on the 3rd floor in the library where special collections is.

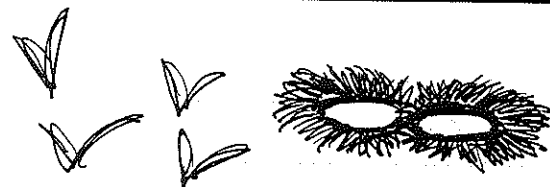
There is a lot of space around that area with plugs and glass containers. Our design is completely revolved around this space so it will be interesting as to how we maneuver everything to fit. . . . Also, stylistically how we edit the process according to the

diverse community. In silence.





ideas



leotards, owls, paint on body,  
masks, water, feathers,

film, darkness w/ one main  
light source, point shoes,  
bare feet,

Silliness, structure, dresses,  
nakedness?

Attaching body w/ object w/ paint.



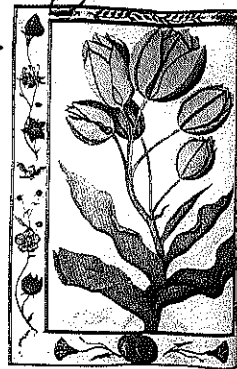
 October 17, 2009

I'm really happy about the progress we made yesterday.

Our friend Adam Tyler Beumley (ATB) came from the city to help shoot our process. Lily and I didn't have any exact set structure in terms of location + choreography, but we knew that wherever we landed we would make it work.

First stop - Beach. Utilizing the windy, twisting, ant-invested tree branches, Lily and I worked with sculpture moments and meandering our bodies around and in the trees. At one point I was covered in ants so I moved moreso around the tree.

We used this cute little eye mask, ~~that is~~ covered with earth-toned feathers as a prop to play with. Lily looked like a cute little owl, especially with her bulging eyeballs. I was a bit directionless in terms of intention, but luckily ATB was there to say "Just go", which made my brain turn off and my mind wander. The mask is itself a description of an object so wearing it made me feel unhuman - in a good way.








Then, we shot moments of stillness and ease on the sand. Using a wide frame, seagulls, pedestrians, sand, water and us were all one in the shot and the objective was to transition our way from the sand to the water. It felt as though we were melting into the sand as it went from dry to wet, all over our black leotarded bodies and in our hair. There was a complete shift in mode as we reached the water. More risk and adventure was at hand and it was interesting feeling the gravity of the water

move throughout space. I also felt more limited in body movements because of the weight of the water. Noticing that feet were utilized most, we got some close-up shots of them and how they disappeared and reappeared in with the water.

The temperature and warmth on this autumn day was so pure and serene that it felt more than perfect to film outside.

One particular detail to appreciate was the fact that this shoot was not only about Lily and I - But more about our




 environment and how  
man vs. nature can  
intertwine as equal  
energies.

..... Later .....

After going to Michaels  
Craft Store, we went to  
the studios with more than  
enough supplies including:  
paint, feathers, a super-sized  
dream catcher, leotards,  
bobby pins, makeup, and lots  
and lots of white paper.  
To create a setup, we  
unraveled the roll of white  
paper in multiple ~~bits of~~  
strips. Then we crumpled it  
up to create texture

and set it about the dance  
Studio. Again, the intention  
Remained spontaneous and  
sporadic, yet organized and  
inspired. We used the  
off-white curtains as a  
backdrop and formatted the  
crumpled paper into boulders  
and levels so that the  
viewer could experience  
multiple dimensional whiteness—  
so to speak. Bringing back  
the owl mask, we worked  
with dim lighting to  
accentuate the detail  
of the mask and  
moved about the  
set with an  
emerging animal-like  
Anno ~~and~~ ~~instinct~~




 This time Hilary got involved in the movement aspect of the project because we wanted to show that movement is a natural behavioral sense that emerges once the one lets go of itself. It's not only for a small group of "artist" or dancers, but rather for everyone and everyone because movement is part of our nature. So ~~then~~ us three creators wore pink, red and teal leotards and together we moved about space. It looked really cool with the bright leotards against the plain white paper and the dim and glowing light.

Bringing the paint into play, our objective was to have Hilary paint Lily and I in the most natural sense. We remained still, like a statue as Hilary put forth her creativeness with paints on us. This time we wore nude leotards to show the human body in its barest sense (even tho we felt extremely ~~bared~~ ~~and~~ where vulnerability was at the highest of stakes and improvisation took over.

Once the paint was all over and everywhere, I had this sudden urge to

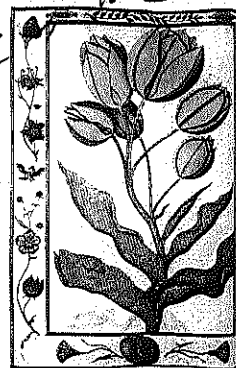


 explode with angst and  
Smear the paint all  
over the white set. It  
was like a before and  
after photo. Before - neat  
and clean. After - a clothy  
mess with our animalisticness  
creatures scampering about.

What a fun day ☺  
Something ATB is working with  
is not only using the video  
camera as our source, but  
also capturing still moments  
with the digital camera. He  
set the shot timer at 1  
second so that he could  
get multiple moments of us in  
space. Then when you review  
the sequence you have

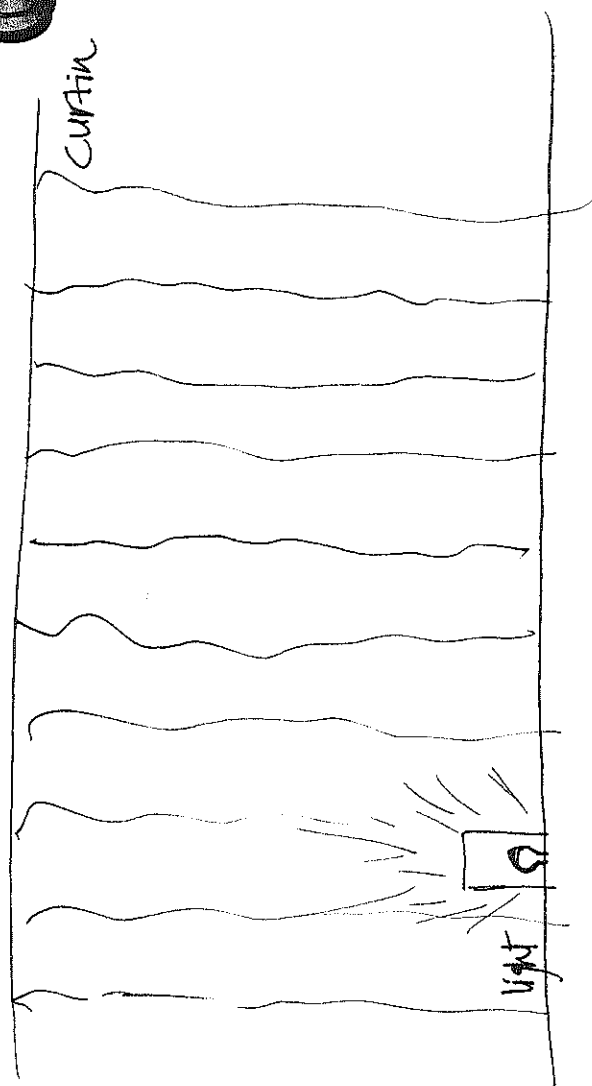
a precise example of  
movement stills in a less  
flowing way. We are  
going to incorporate video  
footage along with camera  
stills in our editing  
process to add to the  
never-ending endless amount  
of collaborative artistic  
works done by our most  
talented and inspired friends.


Our next step is to  
get Hilary's process in the  
"building of structure"  
aspect of the  
collaboration.



Nov. 7

Tonight we utilized the dance studio by dancing with the ballet bars. I took a dim lamp from my room for us to play around in a variety of shades. Lily + I dressed in all black and when we moved in front of the curtain the shading setup was real beautiful! The simplicity of white and black put us in a place where all direction and focus was ~~to be~~ raw and simple. For instance, we filmed some closeups of footwork against the wall and from the camera's



 point-of-view you couldn't tell which way was up, down, left and right.

This three dimensional perspective created mystery and wonder for an audience.

Also, we played around with "finger-lighted gloves" AKA white gloves with a different color light on each finger.

Studio AKA "Rave gloves". We turned all lights off and made gestural patterns in the mirror. The only reflection was from the lights in the gloves so when we got close to the mirror you could really see our glowing faces - very "blue-tique".

Making pictures and trails in positive space - at the same time going in and out of the curtain made me think of a hide and seek type of approach. The mirror, darkness and bright lights looked really.... cool for lack of a better word. Because the lights are so bright and clear by themselves, it ~~was~~ is interesting to think of them as sources of energy in which anyone can experience.





As an external object in our RAW approach to movement, an umbrella was taken into account to amplify a singular color to our work. This umbrella was pink. I think adding this object gave our vision a much more dynamic spice to it. Especially filming shots where the umbrella was close to the lamp and our skin made more shadows against the white curtain.

Something that came to mind for Lily and I was the idea that dance, is not anything more than pure human-ness. Let's face it...

Anyone can dance on a ballet barre, anyone can experiment with an umbrella. However, it's HOW you use it that is of value. People these days take everything for granite. Like an umbrella is used for one thing and that is to dry from the rain. But has anyone ever actually analyzed an umbrella beyond its superficial purpose? ... Hmmm. What about all of the hinges and crevices an umbrella has?

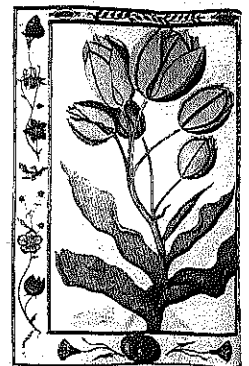
In what ways does an umbrella open and close? What does it look like in the midst of the



in and out action?  
A Bat perhaps?  
If it bends like a bat's  
wings how could that  
translate into movement?

That's what Lily and I  
were discovering. In  
what ways can we show  
the significance of an  
umbrella? Turns out  
that the umbrella set  
was our favourite for the  
night.

Ah, I spilled paint






Nov. 17

Last night we did a shoot in Downtown LA with ATB (Adam Tyler Brumley) and the chosen theme for the night was "Classical Hollywood". I dressed up as lady of the night with a fitted red dress, furr neck warmer made of Rabbit, high heels and a beauty mark. Lily represented a male, dressed in a top hat, blazer, bow tie and moustache. We used Adam's apartment as a starting point because it was filled with old, antique materials that we could incorporate in

our characters. For instance, one particular room was an old ballroom with a fireplace, booth, and a ballet barre. Lily and I explored the idea of ~~two~~ a couple on their first date and how completely awkward and mechanical body language and interaction can be. Rather than exploring whole body use, we focused more so on character action/reaction in a playful sense. The only downfall in this room was the lighting. It was too dark to actually see what was going on.



 Next time we will be prepared with external light sources, as well as objects to further display our intention, such as champagne glasses, a table set and if possible get the fireplace roaring so it sets a specific mood for the shoot.

51 We also went on the roof and captured moments of us dancing with the city in the background. It was absolutely beautiful how our silhouettes moved through space in relation to the still, "moment in time" city as motivation.


...Later...

Walking around Downtown in costume was interesting because A- people ~~to~~ looked at Lily as if she were a tranny haha and B- we thought we were out of place but oh no! We fit right in to the culturally diverse weirdness.

Because this shoot was more about character, we did more simple and 'humanistic' motifs to further display the "Hollywoodesque" aspect ~~of~~ our approach. ~~the~~

Simple things such as walking down stairs during an argument, or playing cat and mouse around



 a tree put in perspective  
the idea of a typical  
couple out for the night.

Nov. 19

Ahhhhh! I'm really nervous. We emailed the dean of the library all of the objects and tools we will be using for the installation (just to re-confirm) and she gave us very upsetting news:

"You cannot use a projector because it's disturbing to the students who are studying. You can't use the wood bc it will scratch the floor and you can't do it during finals week bc



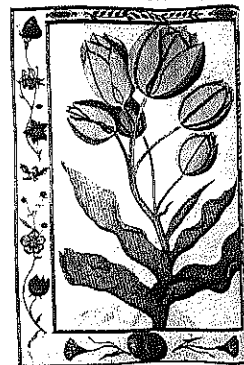
students will be distracted."

WHAT ?! ?

She completely screwed us over in the sense that she encouraged time, place and location in September when we had all of our ideas laid out. We informed her about the use of walls and a video projection, as well as the idea of having it during finals week. We showed her drawings of the set up and exactly what our intention was. Now a few months later she

says no to absolutely everything?  
It's not like we can find another space to present this work because there is no other place - And there is no time left. She is the dean of the library. The head honcho. The master. If we can't influence her in to letting us continue our long-fun and hardworking project with endless hours of commitment then I don't know what to do.

Breathe.....  
It will be okay.







The date?

COMMUNICATION is Key. Communication is something that none of us or anyone at LMU did in order to get a successful outcome. Our project has yet to find a home and it's due next week.... All in the midst of finals and dance concert. So, do we turn in a work that is unsuccessful? Our intention at the start was the "collaborative process" and we have been successful at that, however, it hasn't been a fulfilling collaborative process - at least in my opinion. Ever since the library falling out, shit really hit the fan. And I mean Really.

To be completely honest, I am <sup>not</sup> by any means satisfied with the work that I have produced. We have done site-specific, spontaneous and experimental choreography which was fun and exciting, however, I know that I have more creative juices and choreographic input than what I have shown.

My passiveness Really shows ~~through~~ when I work in groups. (OR so I've learned in this process.) There were

Times when I wish I would've spoken up in terms of intent, specific intent and I didn't. I thought it was better &



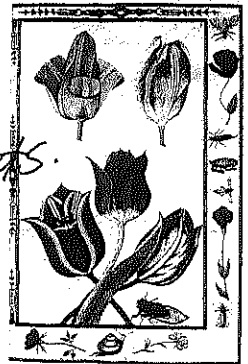
be on the same page as  
your peer - mine being  
Lily and I sunk into  
a chain of comfort instead  
of rise up on a never-  
ending ladder. There were  
multiple times when I wanted  
to dig deeper in a specific  
idea and instead we moved  
on to the next set.


In terms of editing,  
ATB isn't a dancer, therefore  
doesn't know what to look  
for ~~in terms of~~ considering  
what's "talent" + what's not.  
I sat down w/ him and  
discussed which shots to keep  
and what not but I am  
not with him enough to  
be consistent in decision -

making. There are a few  
frames where I'm like,  
"eek, I don't like that shot  
of me" - cuz I feel out of  
a turn OR some stupid  
shit like that. But regardless,  
I didn't speak up bc we  
don't have time to again, go  
back and shoot, edit and re-  
configure.

I guess what I am  
trying to say is I thought  
we were all on the same page  
in terms of ~~direction~~  
intention, but it is  
clear that we all  
had different mind-sets.

I don't want  
to leave this program



 On a bad note, nor  
do I want to  
turn in a project that  
is unsettling but do I  
have a choice? If I  
were graduating in May  
and not December I would  
have time to dig deep in  
my own creative aesthetic  
and follow the project in the  
most instinctual way but  
as we know that is not the  
case. Could I ban the  
India idea (for now) and  
still work on this project?  
Or am I making too big  
of deal about it? Should  
I be okay with the scenario  
of making my thesis strictly

about the creative process -  
Regardless of the outcome?  
I guess as long as we turn  
in the video next week on its  
due date we will complete the  
"requirements" ~~or~~ in terms of  
grades and all, but honestly  
I don't care about grades.  
I've been past the idea of grades  
since college and this project is  
more to me than a letter.  
Obviously I'm going to pass for  
the completion of my work  
and I can do that w/ a  
C. But for God's  
sake, this is something  
from my heart and  
soul - my end note at  
LMU. Whoop de doo.





Kate Overholt  
Dance 498: Dance Perspectives  
November 24, 2009

## The Creation of Art

Scientist and philosopher Albert Einstein (1935), has said: "The most beautiful thing we can experience is the mysterious. It is the source of all true art and science" (p.1). It has been assumed by some that art is an entirely opposite human experience to that of science in that it is merely a mystery with an endless amount of imagination. Science, is thought to be factual and precise. If it is true that art has no definite answer, it can be difficult to understand or even define its meaning or purpose. Why do humans bother with art? What does art serve in society? Art is often disposed of as a beautiful distraction, an amusement, an expression, or a hobby. Rather, it is the process of how art is made that is of importance because it is aligned with human behavior. The process starts from a biological standpoint then progresses into natural impulses, and finally develops into themes and ideas. As a result, what we have is a creation where society has the opportunity to examine, pull apart, and take what they want from it. Open to limitless interpretation, art not only fulfills the creator, but also serves as inspiration for all who encounter it.

Ultimately, art is a process rather than a destination. For it is within the process of making art that is most real and personal as it is an immediate response that feeds one's needs. Ellen Dissanayake (1988), agrees when she says: "The individual is a representative of the species, and we can legitimately ask ourselves what art does for

individuals as they develop and mature, as what art does for our species in an evolutionary sense. An ethological view presumes that art contributes something essential to the human being who makes or responds to it – not in the usual sense of being good for the soul, mind and spirit, but beneficial for its biological fitness” (p. 8). For one, in order for an individual to maintain a healthy stature he must respond to his instincts. In this natural patterns of behavioral gestures emerge, which ultimately balance out internal rhythms. Taking action by imitating those instincts progresses into an idea. We can understand this concept by analyzing modern dance pioneer, Martha Graham. The way in which she functioned was by developing her instincts through dance. For example, an impulse such as leaning forward developed into the action of a stomach contraction, which brought forth a specific feeling, and finally turned into an idea. In other words, her inborn patterning of behavioral characteristics progressed into that of higher thought and ultimately encouraged her to create a language of movement. Using human emotion as inspiration became a clear idea for Graham to expound on, and she furthered her curiosity even more by transforming physical gestures into set movement vocabulary.

Furthermore, behavioral gesture is independent of any external purpose because it arises from a natural state of being. Dance, amongst other activities, is an example of the stabilization of one’s biological fitness because it heightens a natural gift or skill. Or, as Aristotle (2004), puts it: “imitation, then, is one instinct of our nature. Next, there is the instinct for ‘harmony’ and rhythm, meters being manifestly sections of rhythm. Persons,



therefore, starting with this natural gift developed by degrees their special aptitudes, till their rude improvisations gave birth to Poetry” (p.1). This is something all humans can relate to and understand, but it is how far one is willing to dig in order to fulfill the inner most spark that was ignited in the first place.

Insisting that behavioral gestures stand as the foundation of creation, we can then explore creativity. In most aspects, creativity, or creative acts, are valued positively because they are intended to, and have the potential to, satisfy actual human needs and desires. In the words of David Novitz (2003), creativity is “an action derived from cognitive responsiveness that is interpreted through various forms, and it depends on how one uses his resources to further explore that responsiveness” (p.186). For example, Charles Darwin created the theory of natural selection and human evolution simply by using the environment and its surroundings as influence. This is creativity in the field of science. Thomas Edison used his creativeness on applying the principles of mass production and collaboration of teams to bring forth the invention of the light bulb; also a science. Visually, Claude Monet’s responsiveness with paint was cultivated by the impressionist movement, which then inspired his perceptions of nature. The same goes with Beethoven on music, Shakespeare on playwrights, and George Washington on government and so on. What is similar about creativity across all disciplines is the idea that great success involves great risk. There will be moments of frustration, fear, and confusion, and in order to surpass them one must learn to tolerate a feeling of uncertainty. On another note, learning how to surrender the controlling ego will open up

the process of creation. In other words, “creative acts, are, and have to be, realized or performed in a multitude of different ways; there is and can be no one mechanism, no one set of actions – guiding principles, responsible for all of them” (Novitz, 2003, p.178).

Moreover, the creation of any endeavor has no one guideline. Everyone can and must do it to function naturally.

Continually, Dissanayake (1988), says that the behavior of art, considered to be universal, “should be characteristic of all human beings, and not just the rare or special province of a minority called “artists”, although to be sure, as is true of all behaviors, some persons may be more attracted to or skilled at displaying it” (p. 8). Using Dissanayake’s perception that “artists are few in number” to the idea of “everyone is an artist” is comforting because it gives way for a never-ending creative society in which all are equal. First, art is a means of fulfilling the self, and second, it’s something for others to experience so we can understand each other in ways words alone cannot express. Furthermore, art allows us to experience ourselves before it is shared with external resources. We don’t necessarily know what the final product will look like, and the surprises offered by the work are one of its most satisfying qualities. According to Shaun McNiff (1998), “the experienced creator is forever intrigued with the unplanned results that emerge from faithful practice. But this is one of the aspects of creative expression that beginners find most difficult to accept. So much of art education involves an appreciation for what arrives from outside the scope of our perceptions” (34). It is important to accept every approach in creating, and to use the varied ways of imagining.

On the other hand, creation is also a destructive aspect. As McNiff (1988), uses Nietzsche's definition; "the artist must break things apart in order to create anew, and Picasso felt that every major creative act carries a shadow and its share of negativity" (p. 35). In fact, the process of creating consistently might tear one apart, however it is through those moments of conflict that bring the artist to new and unfamiliar places. Regardless of the situation, every person working with the creative process must respect his or her own special resources for expression. By starting with our strengths we establish a basis from which we can improve. Confidence, for instance, plays a significant role in the positive outcomes of a creative expression, especially when venturing into the unknown. In order to realize our powers, we have to believe that we have the ability to make something significant. However, it does not pertain to self-confidence as much as it does the confidence in the project itself. Most of the time, the process will tell itself where to go. When a creative idea is complete (in other words, when one chooses to finish a creative act), those around the artist have the opportunity to interpret the work as they please. Aside from judging the work as good or bad, it just is, and only comes fully alive when receivers enter the artwork or allow the artwork to enter them.

Once creativity is initiated and developed by our deep-rooted behavior, we can then turn to society as inspiration in the creative process. For any aspiring artist, in order to support a cluster of ideas one must analyze the surroundings in which they live, and use that to amplify the work. Humans not only create for selfish needs but also as a reflection of society. Ideas, such as questioning conformity and resisting from blending

into the herd of sameness will unravel one's unique perspective. Ultimately, society and its surroundings are what feed the innermost thoughts, and together they can be used to compliment or contrast one's way of thinking. Art helps the individual define and understand his place and role in society, specifically where his values and perspectives fit. Once the individual's thoughts and perceptions are clear, they are then put forth in the creative process. The result of one's creation can in turn be surprising as it fulfills his intention, and it can also turn out destructive as it depends on the external facts of society; "on what other people expect or do not expect, and on what is of value to them" (Novitz, 1951, p.185). In order to be of instrumental value the creator must be fully aware of the needs, desires, and expectations of his fellow human beings, while maintaining a sense of vulnerability and respect. For it is as equally dependent on society as much as it is within the self as to how far one can take his imagination. The way in which humans process information is "not something that is firmly settled by our genetic inheritance. It is also the result of all sorts of external influences, as well as of repetition and reflective individual effort" (Novitz, 1951, p.180). All in all, we learn about our history, cultural views, and perspectives of society through art because the process is a continuous conversation that even contemporary society adds to.

Keep in mind, however, that in order to continuously be inspired in the creative process we must consider the full spectrum of our resources. When we are dominated by a single aspect of expression, McNiff (1998), insists that "there is hegemony that hardens into fixed patterns of behavior. This one-sidedness and intolerance of contradiction arises in organizations as well as within ourselves" (p. 85). Moreover, a constant shift in

scenarios including the environment, government, education, cultures, animals, and so on, will broaden our perspectives while staying unattached to a single point of view. Also, the idea of acquiring multiple expressive roles: the shy and reserved one, the brainiac, the tree-hugger, the musician, the quick and aggressive type, will free one of himself to where new and innovative ideas emerge. By applying such characteristics, one will become more versatile in the process of making art and further examine all possibilities and tools that can be worked with. As long as the creator responds naturally to his instincts and utilizes his surroundings as positive (or negative) influence, ideas will arise and ultimately make him a unique being, not blended in with the herd, to gain an understanding of who, uniquely, they are and how they can impact the world in an original way.

Like any creative act, the arts are a cultural phenomenon, a manifestation that varies from person to person, from culture to culture. Artistic acts range as far back as the Paleolithic era of cave paintings and Neo-Darwinism evolution. According to Dissanayake (1988), “evolutionary and cultural biology, physical anthropology, mathematically, cognitive and developmental psychology, western and eastern cultural history and aesthetics” all have some relation to the process of making art” (p.8). Therefore, art is not only for viewing pleasure, but it is also beneficial and necessary for our natural functioning. Ultimately, humans are a species that experience activity as a means of survival and through that find joy, pleasure, frustration, pain, happiness, or any emotion that arises in the current moment. Interest and commitment within a person is most important in the process of an artistic creation, rather than viewing art as only for the “rare and talented artists”.

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Kate Overholt  
Senior Thesis: Summary Reflection  
September 25, 2009

#### Fund Dance Composition I, II:

- Introduction to the qualities that LMU gives to its students and what is expected back.
- How to step outside of the competition dance world and enter into an unfamiliar place with openness and exploration.
- Using Time, Space and Energy elements, learning how to create images from outside sources such as pictures, sounds, sculptures, graphs and poems encourages the individual to create a piece of moving art.
- Collaborating with small groups of dancers, communication is key as it transforms singular energy into group energy. Then performing the final product to the class sets up an environment of not “good” and “bad” dancing, but rather what was seen in terms of Time, Space and Energy. Also, using classroom feedback furthers us into being even more creative as we experiment with an array of ideas.
- While choreography can be created by music lyrics alone, diving into original and classical music scores allows the dancer to create movement based on body aesthetic and musical interpretation.
- Experiencing personal coaching sessions gives way for the dancer to dig deep in their work and understand what it looks like in an audience perspective.

#### Dance Conditioning: Pilates Lab:

- Not only does Pilates strengthen muscles, but it also teaches dancers about their own body structure and how to work accordingly.
- Breath is used as a principle tool to contract and release the muscles in any given exercise.
- Using the cues from an instructor is necessary, and as time goes on learning how to cue one's self creates an independent and therapeutic session where the body naturally does what it has been taught.
- Using the knowledge from Kinesiology, identifying particular muscles encourages the dancer to know the origin, insertion and action of that muscle. How do these muscles relate to dance classes?
- Bringing the awareness from modified pilates workouts and into the dance studio strengthens the dancer as a whole.
- Working with Mavis heals the individual. Her methods and recommendations turn the dancer on to personal strategies in order to surpass an injury and come back even stronger.

#### Orientation to Dance:

- Allows students to step outside the studios and experience a mellow atmosphere with “getting to know you” time.
- Informs dancers about extracurricular activities and how to get involved in LMU as a whole.
- Discuss the positives/negatives/concerns/questions in one’s personal life and how to adapt to change, especially from being away from home.
- Learn about possible careers in Dance such as Dance Therapy, Physical Therapist, Teacher, Choreographer, Performer, Social work, etc. etc
- Discuss various agencies and how to bring forth one’s strengths and making themselves marketable.

#### Stagecraft for Dance and Production:

- Dancers get the opportunity to meet John Garafalo and experience for themselves why he is such a special individual.
- Using one’s knowledge about movement, learning the fundamental principles of lighting design puts dance in an entirely new perspective.
- Learning how to set up a stage with fernel, source four, lico, scoops, cyc, etc to create a particular vision.
- Differentiating various stages like percenium, round, raked and how to create a show based around them.
- Discussing electrical sources and how to understand cords, wires, ropes, machinery and heights. Safety first!
- Applying the tools and experience into actual performance time. Getting to the theater early to do chores and tasks that need to be done in order to have a show.
- Washing costumes and sorting them for each individual dancer.
- Communicating with stage crew and peers mindfully about costume check and any other needs during show time.

#### Laban Movement Analysis:

- Going beyond the superficial image of dance and diving in to the root of movement analysis.
- Creating movement vocabulary based on the body and how to identify various patterns and images.
- Using Time, Space and Energy as a base, learning even further about the specific roles they play. Example: Bound Flow and Free Flow, Direct and Indirect paths, Sustained and Sudden Time.
- Simple images such as Ball, Wall, Pin, Screw, assist the dancer in making original movement.
- Learning Laban notation as a method of creating choreography and identifying someone else’s choreography.
- Bartenieff via utilizing them in the analytical/writing process actively stimulates the mind by becoming more aware.

### Dance Styles and Forms:

- Making phrases of choreography and using structure to make an entire piece.
- Working with peers to learn each other's work and combining it as a whole.
- Listening to music scores and using that as a stable base in the creative process.
- Being introduced to site-specific work encourages dancers to use the environment as inspiration. Also, how to work around that environment to develop an idea. How does the site add to the final product?
- Stepping in to chance procedure and learning how to trust one's intuition. Then performing it in front of the class creates an adrenaline rush where one learns how to act upon their instincts. Plugging in methods like repetition, timing change, retrograde, still moments, exits, entrances, adds more variety for the dancer.
- How music theory gives structure and significance to one's work.

### History of Dance Theater:

- Learning the root of dance and the various ways it was developed gives students the idea that dance is not only of present time.
- Exploring various dance genres and the masters that developed the technique creates awareness in one's own knowledge of dance.
- How does society play a role in dance? Using outside sources to continue the dancer's practice is crucial in the development process.
- By watching multiple genres of movement, dancers learn how to properly write a reflection paper based on the style, technique, history and energy of that work in a non-judgmental way.
- Watching current work gives dancers an idea about what has evolved over time and why.
- Whether it being jazz, musical theater, ballet, African or modern, the main point is to get dancers to understand the basic principles of each genre. Furthermore, discovering for themselves what fills their needs and desires.

### Drumming for Dance:

- Learning the root of drumming and how that adds to dance class connects the dancer to movement and music.
- There are various methods of hitting a drum and working through one's own style adds individuality to drum playing.
- Working with a group pushes one to stay on rhythm.
- Understanding the significance of each song and where it originated.

- Each drum is different and practicing on as many as possible brings forth more versatility and experience for everyone.
- Developing more confidence in singing opens up the individual into the enjoyment of song and dance.

#### To Dance is Human:

- There are countless examples in how one expressed themselves. Dance is one way of achieving this.
- Putting in perspective that there is no right way of dancing makes any dancer feel more vulnerable to their personal aesthetic.
- Collaborating dance with science, psychology, math and sociology, the point is to approach dance as a whole unit and not just for the enjoyment of it.
- Grasping a personal opinion about society forces the individual to respect, appreciate and take advantage of the process of their work.
- Learning countless genres of dance makes one realize that dance, like any other cultural phenomenon is universal, regardless of its form.
- Listening to guest speakers gives the class an opportunity to engage in storytelling, thus sharing with each other their own personal stories.
- The fact that dance, according to some societies, is for performance purposes encourages the dancer to figure out why they are performing, what their purpose is, who their audience is and how to connect dancer/audience makes their work that much more fulfilling.

#### Kinesiology for Dance 1, 11:

- Human anatomy, in the simplest terms is here for a reason: to understand what is going on with the body.
- Identifying specific muscles helps the dancer become aware of how they are working that area.
- Taking the superficial aspect of the body and digging deeper on a cellular level helps one to understand why a muscle, for instance, is there in the first place.
- If one has an injury, there are exercises and rehabilitation strategies to get the dancer back on track.
- Despite body kinetics, there are also psychological factors that contribute to dancing.
- Working in groups helps to gather information on specific topics such as: Osteoporosis, aerobic/anaerobic, arthritis, eating disorders, to name a few, and presents to the rest of the class their knowledge of that subject. Group discussions take place where everyone is engaged.
- Not only are there book examples of body alignment, but also practicing live on each other gives complete detail on understanding multiple structures.
- Measuring one's heart rate is one example of basic kinesiology skills.

- Nutrition is vital for everyone. Learning about the value of each food group gives dancers information on what is needed to maintain a healthy body.
- Memorizing and labeling specific bones, ligaments, tendons and muscles are crucial for a dancer's career path.
- Plugging pilates in to class triggers the muscles that have been taught.

#### Principles of Teaching Dance:

- How one teaches dance is very personal. Putting that in use by teaching our peers helps to understand our selves more.
- Taking advantage of current dance scholars, we learn how to write about dance in an educational sense.
- The California Visual and Performing Arts Framework and The National Standards for Arts Education is one way of informing the individual about the requirements needed to teach a specific crowd. Also, grasping an idea on annual income, benefits and setbacks is relevant to one's career path.
- Learning about the four cornerstones of dance gives students a multi-dimensional sense of art.
- The use of lesson plans is highly recommended by various dance schools, specifically by the mainstreaming education. Analyzing and formatting an organized class structure is one way of teaching.
- How would one approach a class setting of special needs students? Developing modified methods of teaching students regardless of their disorder makes the teacher that much more versatile.

#### Dunham Technique:

- The roots of African dance, explains the reasoning behind the movement.
- Learning how to put one self in the mindset of the culture makes the dancer that much more present in the aesthetic.
- The significance of live drumming accompanies the dancer and together they work in unison.
- Applying the basic techniques used in ballet relates to the core body of African Dance, however, from this they developed multiple rhythms and centers.
- Costumes, along with live music, have complete effect on the meaning behind the movement.
- Grasping an idea on specific role models in African dance educates dancers on what is expected in the final outcome.

#### Ballet IV, V:

- Developing classical technique as a fundamental base in ballet.
- Working on body alignment, every dancer has a specific structure that is workable for basic fundamentals.
- One's awareness not only correlates with proper technique, but it also contributes to the entire space.
- Multiple facings and dimensions of classical technique are used as a grounding point for personal expression.
- Not only focusing on specific body parts, but also activating the body as a whole fulfills the desired outcome.
- Using pilates and yoga as strengthening exercises, ballet adds those elements into its aesthetics.
- Understanding the main function of the pelvic floor propels the dancer into space, making it as one unit of energy.
- Not only are the fundamentals exact and precise, but also the dancer learns how to become aware of the music being played. Thus, dancing alongside the music rather than dancing to it is a different experience.
- Focusing the energy not in one direction, but in many as the projection of the dancer is up and out. At the same time, being grounded in reference to the core moves the dancer into higher being.
- Each day is different. Therefore, indulging in a different experience is healthy and normal in the process of perfection.
- Contradicting perfection, there is no idea of perfect so working with what one has for that day is necessary and important in surpassing the mind's energy.
- Training the body to be in a precise position on a specific count encourages the dancer to simply do without thought.
- Noticing the mind and how it wants to take over is irrelevant to the complete experience of ballet. Trust and acceptance is a slow and tedious process, yet an important one.
- Creating imagery in one's head takes ballet past a level of structure and in to a place of intention and meaning.

#### Modern Dance 11; Damon Rago:

- Understanding head-tail connection and how that propels the dancer into space.
- Focusing on neutral stance, working on the relationship between hip and ankle sets up a stable base for the rest of the body.
- The spine is developed into working with a sense of ease and naturalness.
- Being aware of others in the room makes the dancer focus not only on themselves, but also on the negative space around them.
- Using the body as a whole and grasping the idea that modern dance is about how the breath moves the dancer, not the dancer moving the breath.
- Picking up choreography as it is and not adding any extra elements to it.

#### Modern Dance 111; Yvette Wulff:



- Using classical modern technique such as Lewitstky as a fundamental base.
- Listening to music as an alleyway for movement.
- Working on body-half as a test for core strength. In what ways is body-half used? Vertically, horizontally, transverse, parallel, etc.
- Traveling across the floor with power, dynamic and intention propels the dancer in positive and negative spaces.
- Exposure to what it means to be an artist and letting go of any extra elements that block the mind's way of thinking.
- Dancing with partners translates the one dancer into becoming oneness with someone else.

#### Modern Dance IV: Chad Michael Hall:

- Thinking back on Styles and Forms and using the elements of chance procedure as an artistic choice in the execution of each combination.
- Being introduced to weight sharing and partnership takes the dancer into a place of trust and commitment.
- Learning how music initiates the dancer into exploring various speeds and efforts within the movement.
- Testing the body's strength by executing physically demanding acrobatics. For example, using gym mats as a safety route for unfamiliar procedures.
- Using the given material in a combination and transfiguring that into a group effort where Time, Space and Energy take place makes the dancer focus on the performance aspect of it.
- Picking up minor details such as meticulous hand gestures pushes one to learn at a fast pace, at the same time being exact.

#### Modern Dance V; Holly Johnston:

- The aesthetic of fall and release is especially discovered and practiced to where one goes with gravity rather than resisting it.
- Understanding what it means to be aware of every action the body does encourages dancers to treat every movement as one long thread.
- The use of head weight is one of the main tools in how the body responds to momentum.
- Working the body in a physically demanding sense can be frustrating and exhausting, however, learning how to modify the material to one's own body is necessary.
- Using classmates as healthy competition prepares one to work outside of school in a professional sense. Knowing how to be fully present in class and using as many resources as the dance program has to offer is crucial for a successful career path.

- Identifying particular muscles and bones helps the dancer understand exactly what is moving and how to translate it with the movement.
- Asking questions and seeking observations makes the dancer speak intelligently and adequately about the moving body.
- Feeling the use of direct and indirect pathways pushes one to be more comfortable with multiple directions in one space.
- Fear is a good servant but a horrible master. Overcome it.
- No matter what state the dancer is in, learning how to cope with it is a standard lesson by not giving in to tiredness.

#### Yoga for Dancers:

- Body, mind and spirit are the main elements used in this practice.
- Utilizing various techniques such as Ashtanga, Iyengar and Hatha gives the spirit opportunity to practice efficiently.
- Self-practice, without competition is one of the most important lessons in yoga as the pace is never the same.
- Using knowledge from Kinesiology, being able to identify muscle groups is especially efficient in yoga as it gives information to the body as separated parts. Also, noticing how specific body parts store unwanted energy and what to do to surpass those storage blocks.
- Noticing the relationship between dance and yoga, the postures in yoga ultimately account for an effective warm up and cool down for dance.
- Breath is used, as it remains a subconscious effort as well as a group energy outlet.

#### Choreographers Workshop:

- Choreographing dances and structuring them in a way where it fills the artists' needs.
- Listening to positive criticism from teachers and peers helps the overall process of the choreographer.
- Testing new ideas allows dancers to feel change as a group and as an individual.
- Using various music scores opens up more possibilities and options for the final showing.

#### Jazz Dance:

- Classroom time is not only used as technical advancement, but also as a means of performing.
- Learning how to be precise and sharp in correlation with the music improves the overall feeling of jazz dance.
- Picking up choreography at a fast pace prepares the dance for life after college.

- Using one's physical appearance as an alleyway into the commercial world. How do you market yourself appropriately to where people will want to hire you?
- Plugging in the tools and knowledge from Kinesiology, yoga and pilates into jazz and relating them on similar terms.
- Adapting to the teacher's desires forces the dancer to drop personal habits and pick up meticulous details.
- Applying contemporary, lyrical and hip-hop into class improves the dancer's overall abilities.
- Developing trust within the self makes the dancer free from insecurities and in to self-expression.

#### Careers in Dance:

- Discussed various career paths a dancer can take.
- Listened to guest speakers about their knowledge of particular subjects
- Experienced a photo shoot and got personal advice from a makeup and hair artist.
- Learned how to video and make dance reels for professional auditions.
- Discussed the different agencies in LA and NYC and how to communicate on a professional level. Also, what the auditioning process is like and how we can display our best selves.
- In reference to dance education, we learned about types of tests one has to take in order to teach in a school setting. This is also relates to being a dance therapist. The extra schooling needed in order to carry out this profession requires more than a dance degree.

#### Dance Tech and Media Studies:

- Choreography does not only need to be expressed through movement, but also by camera work.
- Learned the multiple materials needed to make a dance video.
- The use of sound can be edited and manipulated in countless form through Garage Band.
- Learned how to compose a piece of music in any genre.
- Worked with peers on choreographing a dance video. Communication, artistic choice and editing are all components of a successful project.
- Incorporating sound, editing and location, I learned how to make a final project based on a semesters worth of information.



**YOGA  
POINT**

Yoga Vidya Dham



Yogasana || Meditation || Pranayama || Special Technique || Stress Management

**AN OFFICIAL SITE OF YOGA VIDYA DHAM**

Home

Yoga Vidya Dham

University

Therapy Centre

Different Types Of Yoga

[Hatha Yoga](#)[Karma Yoga](#)[Bhakti Yoga](#)[Kundalini Yoga](#)

Patanjali's Ashtanga Yoga

[Ashtanga Yoga](#)[Background](#)[Yoga Sutras by Patanjali](#)

Yoga Positions (Yogasana)

[Basic Movement](#)[Preparatory Movement](#)[Sun Salutation](#)[Yogasana](#)

Pranayama

[Pranayama](#)[Bandha](#)[Pranayama - Hatha Yoga](#)

Meditation

Cleansing Process

Ayurveda

**Yoga Shop**

Books

## Yoga Teacher Training

Certification based on Ashtanga Yoga & Hatha Yoga (Indian Traditional Yoga)

- [Program Overview](#)
- [Yoga teacher Training dates](#)
- [Curriculum or contents of the program](#)
- [Certificate & Recognition of the Program](#)
- [Lodging & Boarding Facilities](#)
- [Fees & Financial Information](#)
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- [How to Register / How to apply?](#)
- [Travel Information & Contact Details](#)
- [What to bring?](#)
- [Weather Conditions](#)
- [Rules & regulations of Ashram](#)
- [Style of Yoga & spiritual tradition of our School / Guru](#)
- [Frequently Asked Questions - FAQ](#)
- [Advance Course in Yoga \(Advance Asanas, Pranayama, Philosophy & Cleansing techniques\)](#)
- [Reports of Yoga Teacher Training & Testimonials of students.](#)
- [BKS Iyengar visits Yoga Vidya Gurukul](#)
- [Photos in Yoga Vidya Gurukul](#)

**BOOKS**

Asana, Pranayama, Meditation, Cleansing, Tantra, Patanjali Sutras, Hatha Yoga, more.

■ **Audio Gallery**

Yoga Nidra, Meditation, Stress Management, Pranayama, Omkar

■ **Malas**

Rudraksha, Tulsi, Crystal, Sandal Malas (Rosary for mantras)

■ **Yantra**

Color, on Copper plate, Crystal Yantras, Shree Yantra, Gayatri Yantra, Laxmi yantra and more..

■ **Contact****Registered Teachers****Recognized Centers**

Log in to your account

email-

password-

Login



Vishwa Yoga Darshan - Ashram photo August 2008

**Yoga Teacher Training - Overview**

**Practical Training** in Asanas, Pranayama, Mudra, Bandhas, Cleansing Processes & Meditation

**Lectures on** Hatha Yoga, Ashtanga Yoga (Yama, Niyama, Asana, Pranayama, Pratyahara, Dharana, Dhyan & Samadhi), Yoga Sutras by Patanjali, Hatha Yoga Pradipika, Karma Yoga (Bhagvat Gita), Kundalini Yoga, Applications of Yoga, Yoga Therapy for back problems, obesity, heart problems, diabetes, hypertension, stress, digestive disorders, Prenatal Yoga etc.

**Yoga Teaching** includes Lesson planning, educational techniques to teach principles of Yoga, practicals in teaching yoga, understanding, correcting, assisting, encouraging, caring and guiding the progress of students in yoga. Program also includes ethical guidelines for Yoga teacher.

**Sanskrit** training includes Mantra, Asanas, Pranayama, and other Yoga words.

**Examination** for Practical Training, Theory Assignments on Anatomy & Physiology, Ashtanga Yoga, Teaching Methodology, Individual Education, Practical Lesson examination (Examination of Teaching Yoga).

**Ayurveda** - Introduction to Ayurveda that is science of life, Indian traditional science of healthy life style, medicines and herbs.

**Download Application Form**

Who should apply?

**PROGRAM DATES:-**

Date	Medium Of Teaching	Venue	Admission
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**2010 Courses**

6 January to 2 Feb 2010	English	Vishwa Yoga Darshan, India	Admissions Closed.
10 Feb to 9 Mar 2010	English	Vishwa Yoga Darshan, India	Admissions Closed.
17 Mar to 13 April 2010	English	Vishwa Yoga Darshan, India	Admissions Closed
21 April to 18 May 2010	English	Vishwa Yoga Darshan, India	Admissions Closed
1 July to 28 July 2010	English	Vishwa Yoga Darshan, India	Admissions open from January 2010

**2009 Courses**

6 January to 2 Feb 2009	English	Vishwa Yoga Darshan, India	<u>Report</u>
7 Feb to 6 Mar 2009	English	Vishwa Yoga Darshan, India	<u>Report.</u>
11 Mar to 7 April 2009	English	Vishwa Yoga Darshan, India	<u>Report</u>
12 April to 9 May 2009	English	Vishwa Yoga Darshan, India	<u>Report</u>
1 to 28 July 2009	English	Vishwa Yoga Darshan, India	Admissions Closed.
3 to 30 September 2009	English	Vishwa Yoga Darshan, India	Admissions Closed.
17 Sept to 14 Oct 2009	English	Vishwa Yoga Darshan, India	Admissions Closed.
7 Oct to 3 Nov 2009	English	Vishwa Yoga Darshan, India	Admissions Closed.
10 Nov to 7 Dec 2009	English	Vishwa Yoga Darshan, India	Admissions Closed.

Reports of Old Yoga Teacher Training & Testimonials.

Video Interviews of Students (courtesy Youtube.com)

**Yoga Teacher Training, Certification Program For Beginners**

Duration - 250 Hour

(Yoga, Pranayama, Meditation Training / Teaching Techniques / Philosophy / Applications of Yoga / Yoga therapy)

**Program - 28 days or 4 weeks**





Photo - Caron Boslor

### Curriculum / Contents / Syllabus

- **Basic movements - Preparatory movements** (12 nos).
- **Yogasanas** - Total = 89 Asanas or Yoga positions.
- **Pranayama** - Deep breathing, Fast Breathing, Alternate nostril breathing (Anuloma Viloma), Surya Bhedan (Right nostril breathing), Bhastrika (Bellow's breath), Bhramari (Humming bee pranayama), Ujjayi (Psychic breath), Shitali, Sitkari (Cooling pranayama)
- **Meditation** including Chakra Meditation, Prana Meditation, So Ham Meditation and Revitalizing Meditation.
- Surya namaskar - Sun Salutations.
- **Cleansing processes** - Jalaneti (Nasal cleansing), Kapalbhati (Frontal Lobe cleansing), Tratak (Concentration), Dhouti, partial master cleanse or Lagoo Shankha prakshalana from the Hatha Yoga Tradition.

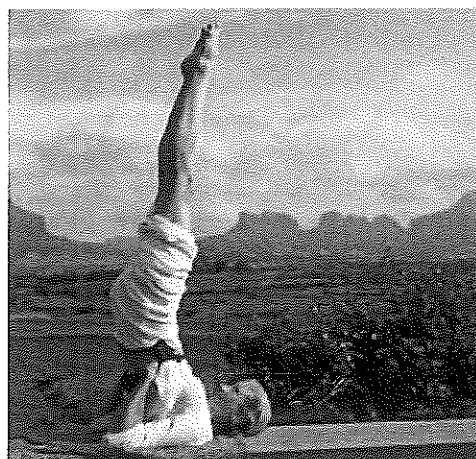


Photo - Caron Boslor

### Theory lectures -

- Yam & Niyam (Ashtanga Yoga)
- Asana or Yoga Poses
- Different Types of Yoga (Karma Yoga / Bhagwad Gita, Bhakti Yoga, Mantra Yoga, Swara Yoga)
- Pranayama (Based on Ashtanga Yoga & Hatha Yoga Pradipika)
- Pratyahar, Dharana, Dhyana & Samadhi (Meditation from Ashtanga Yoga)
- Ayurveda Diet & Yoga
- Lifestyle & Yoga
- Ayurveda I & II
- Introduction to Anatomy & Physiology - A yogic perspective on the respiratory, digestive, excretory, circulatory, nervous, musculoskeletal & endocrine systems.
- Hatha Yoga Pradipika (Based on the Hatha Yoga traditional books like Hatha Yoga

Pradipika, Gherand Samhita, Goraksha Shatakam, Shiva Samhita, Yoga Taravali, Hatha Ratnavali etc.

- Yoga techniques for Stress Management
- Yoga for Back problems,
- Yoga for Diabetes
- Yoga for Heart Problems
- Yoga for Hypertension
- Yoga for Asthma
- Yoga for Arthritis
- Prenatal Yoga (Yoga in Pregnancy)
- Yoga techniques for Obesity
- Yoga & Sports
- Kundalini Yoga
- Swara Yoga
- Yoga Nidra
- Yoga for Kids and students

### **Yoga Teacher Training -**

*Theory 4 Hours*

*Micro lessons 12 Hours*

*Trial Lesson 4 hours per student*

*Lesson Examination 1 hour per student*

• This includes practical training, micro teaching lessons, practice sessions, workshops, Yoga lesson planning, Yoga education system, self study, Yoga class coordination, managing your Yoga class etc.

Examination : Practical Asana Assessment 300 marks, 4 written assignments each 50 marks, final lesson exam 200 marks (Yoga Teaching examination)



Photo - Caron Boslor

Course Curriculum / Syllabus Books:-

- Yoga Sopan (Basic Course) - Rishi Dharmajyoti (Yoga Vidya Gurukul Publication)
- Yoga Pravesh (Beginners Course) - Rishi Dharmajyoti
- Yoga Parichay (Intermediate Course) - Rishi Dharmajyoti
- Asana Pranayama Mudra Bandha - Swami Satyananda (Bihar School of Yoga)
- Yoga Teacher Handbook - Rishi Dharmajyoti (Yoga Vidya Gurukul Publication)

### **Certificate & Recognition to the Program - Certificate Course In Yoga Education**

- The program is recognized by Director of Education, Government of Maharashtra (Under Government of India).
- Yoga Vidya Gurukul is affiliated to YCMOU (A Government of India University) to run the Diploma courses in Yoga.
- Certification to the successful student entitles them to teach in any part of the world and can also be used to register with other organizations outside India.

**FEES: -**

The fees for the above program / course

1. Lodging & boarding Charges - US \$ 500
2. Course fees - US \$ 150  
(Including course material, syllabus books & other material)
3. Registration fees - US \$ 100

Total Fees - \$ 750 (500 + 150 + 100)

Fees can be paid with any of the following ways:

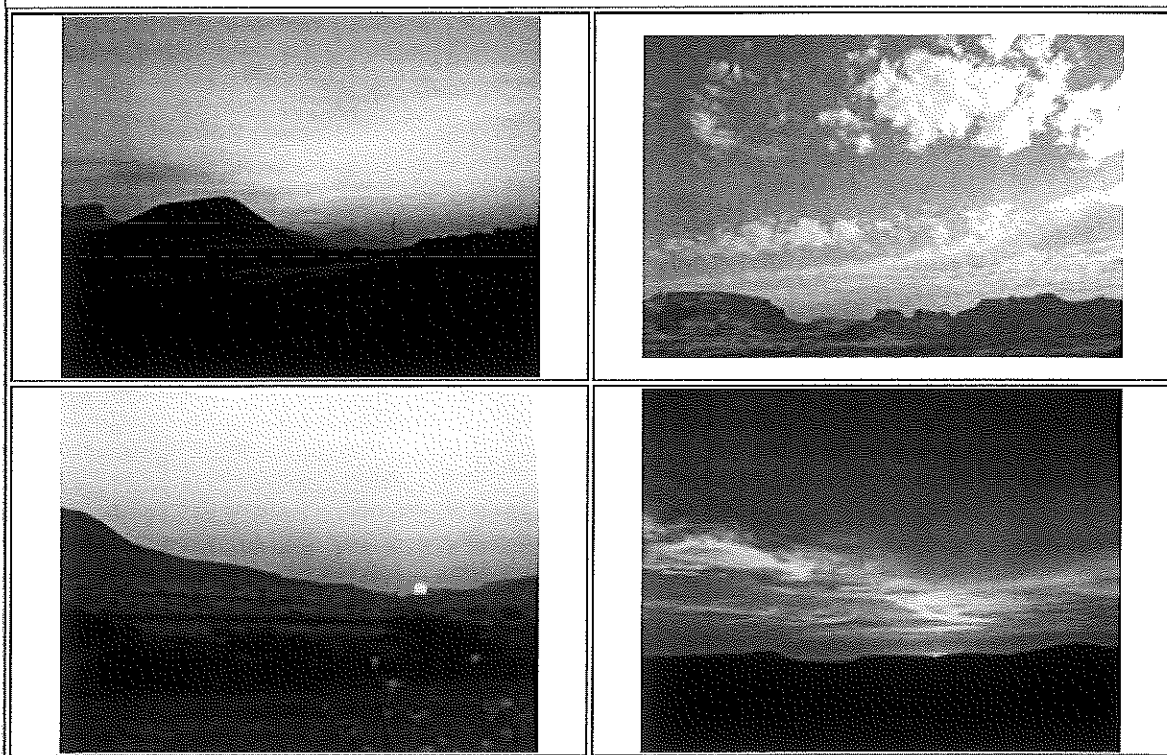
1. Travellers Cheques
2. Currency - USD \$, Sterling £, Euro €, Yen ¥ or Indian Rupees Rs (INR).
3. Telegraphic Bank Transfer of Funds

Note - Foreign currency exchange is available.

**Venue Of Course:-** Vishwa Yoga Darshan - Vishwa Yoga Darshan is the perfect place for yoga and meditation. It is situated in the mountain range of Sahyadri. The ashram is surrounded by fascinating landscapes and natural beauty. It is an ideal location away from the city and stressful modern life.

The new ashram is becoming more popular as it offers a stress free Yoga lifestyle in a natural environment.

The ashram is in the vicinity of Lord Trimbakeshwara, one of the 12 most important and auspicious Shiva Temples in India. Lord Shiva is the origin of Yoga Tradition and this makes the location of the ashram more significant. Millions of devotees visit the Shiva temple annually. The surrounding mountains are considered heaven for Yogis, allowing them to perform Yoga & Meditation practices.

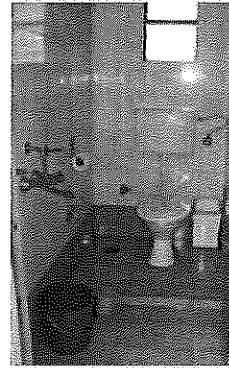
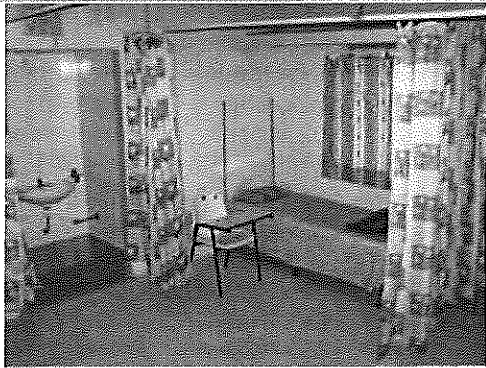
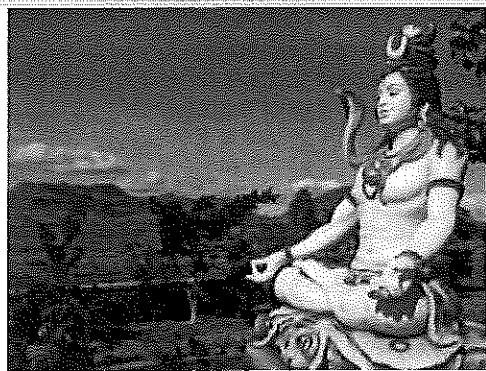


(Photos taken at Vishwa Yoga Darshan)

**Facilities -**

Yoga & Meditation facilities, medical facilities including emergency services are also

provided. Herbal treatment to various problems is also provided.



### **Lodging-**

The ashram provides lodging facilities to students. A student is provided with an independent compartment in a house. Every house has 4 compartments, the house is self contained with an attached toilet block. An independent wardrobe with a locker is provided to every student. A bed, mattress, blankets, sheets and pillow are also provided. A laundry service is available in the ashram at cost.

**Note - Staying arrangements for Ladies and Gents are different.**

No of Students per batch are about 38

### **Boarding- Yogic Food**

The dining room serves **pure vegetarian food** in accordance with the yogic life style. The food is non spicy and rich in raw vegetables. The daily diet consists of various seasonal fruits and vegetables. Herbal drinks are provided instead of tea and coffee. The food supplied is strictly organic and minimally processed. We place great emphasis on maintaining a highly nutritional and balanced diet. The diet is suitable for all, however if a student has any allergies then their needs will be catered for.

**Water -** We provide mineral water to all our students for drinking purposes.

**Note - Complete silence is maintained in the dining room during the meals.**

### **Library -**

A good collection of books in the library is a valuable resource to aspiring Yoga students. It includes various books on Yoga, Meditation, Tantra, Vedas, Upanishadas, Indian philosophies, Ayurveda, naturopathy etc.

**Personal Guidance -** Personal guidance for medical problems using Yoga Techniques,

Herbals and Ayurveda techniques is available for all the students.

### Store-

The store provides the following services at cost:

- Books and CD's on Yoga
- Various Yoga Accessories (Including mats, T Shirts etc.)
- Soaps, shampoos, Stationary, Incense sticks
- Medicines, Mosquito repellents
- Foreign currency exchange
- Train / Flight reservation facility
- International Phone call facility

Note - We do not have Internet facility in the ashram. Internet is available in Nasik city, on the weekly off when students can go to town.

### What to Bring?

- Clothing - Loose & comfortable clothes for summer & warm ones for winter.  
**Note - You are kindly requested to wear T-shirts / shirts covering the shoulders and long pants below the knees.**
- Receipt of Online registration fee (If you have paid it via Internet payment gateway)
- Photos - 4 passport size photos & 4 photocopies of your passport and Indian visa.
- Valuables - You can bring valuables at YOUR OWN RISK. We are not responsible for any loss or damages. Lockers are supplied.
- Yoga Mats - Please bring your own mats. You can buy mats in the shop.
- Miscellaneous - Your own medicines & personal toileteries.

### Weather conditions -

- December - January - February- temperatures 10 to 28 degrees celcius (50 - 83 Fahrenheit)  
Winter time - Warm clothes are required
- March - temperatures 18 degrees to 32 degrees celcius (64 - 90 Fahrenheit)  
Spring
- April - May - June - temperatures 24 degrees to 40 degrees celcius (75 - 104 Fahrenheit)  
Summer - Warm to very hot
- July- August - September - temperatures 15 degrees to 35 degrees celcius (60 - 95 Fahrenheit)  
Rainy season Monsoon - Rainy clothes are required
- October - November - temperatures 18 degrees to 35 degrees celcius (65 - 95 Fahrenheit)  
Warm during the day and little cold mornings/ evenings

**HOW TO  
REACH ?**

The address of the institute is as follows

Yoga Vidya Dham



Kaivalya Nagari  
College Road  
Nashik - 422005

Maharashtra, India.

Phone : +91-9822770727 or +91 9373737339 (for courses in ENGLISH)  
+91-253-2318090 / +91-9422756246 (For courses in HINDI or MARATHI)  
(Please call during 9.00 AM to 5 PM Indian Time)  
email - [yoga@yogapoint.com](mailto:yoga@yogapoint.com) or [yogapoint108@gmail.com](mailto:yogapoint108@gmail.com)

Nashik city is 170 KM from Mumbai (formerly Bombay)

Nashik is about 1800 Ft or 580 metres above sea level.

Regular Trains, Bus service and Taxi services are available to reach Nashik. We can also provide an airport pickup service directly to our ashram.

[click for more details](#)

For information about the Teacher training course, you may contact our affiliated centres and ask about the feedback and other enquiries. [Click here to contact](#) .

### Who Should Apply?

- Healthy individuals (physically + mentally) with no experience of yoga. Minimum age is 18 years and the maximum age is 50 years. For students over the age of 50 a fitness certificate is necessary.
- Yoga practitioners who have been doing yoga and want to become teachers.
- Yoga aspirants who want to learn the INDIAN TRADITIONAL YOGA & techniques to teach the same.
- **If you are expecting modified versions of physical exercises in the name of Yoga then this is not the school for you.**
- **You should apply only if you are willing to follow the rules and regulations of the ashram. Note - The culture in the ashram is different from a holiday resort or summer camp.**

### How to Apply?

You can download the registration form [here](#). You can send the completed form via email to [yoga@yogapoint.com](mailto:yoga@yogapoint.com) or [yogapoint108@gmail.com](mailto:yogapoint108@gmail.com) . If you do not receive any answer in 7 days then you can call on +91 9822770727. After acceptance of the form, you will be asked to pay a registration fee (Non refundable). The remaining fee can be deposited when the student comes for the course.

(**Note** - If you do not receive any answer in 7 days, you may call on +91 9822770727 or the phone numbers mentioned above.)

### Rules for Participants -

**Please note that you are entering an Yoga Ashram, which is a new experience. The rules should be followed so as to get the maximum benefit of this environment and make your experience more enjoyable.**

**Yoga is a discipline of body, mind and spirit. Keeping in view, the rules and regulations are made to enhance the quality of the mind. They are a part of the Yogic lifestyle.**

1. After the admission, participants cannot leave the campus (except for 1 weekly off). In

- case of emergency, written permission from the Course Coordinator is required.
2. No friends or relatives are allowed to stay with the participants without any prior permission.
  3. Alcohol, tobacco or other drugs / steroids / smoking etc are strictly not allowed in the Ashram Premises during the stay in the ashram. (This behaviour may invite strict action against the persons violating this rule.)
  4. For getting the best results from the practice of yoga, the course schedule and diet is specifically organised; the participants are requested to adjust to this environment as quickly as possible.
  5. Participants must follow the timetable and attend all sessions, lectures and other activities.
  - 6 . Please don't bring valuables, if necessary Yoga Vidya Dham can keep them safely for you during the course.
  - 7 . If you are physically unwell, you are requested to contact the **Resident Medical Officer** immediately.,
  - 8 . You can bring your medicines and continue personal treatment but it is advisable to inform the medical officer or your class teacher about your ailment & treatment.
  9. In the case of major health problems initial treatment will be provided by the medical officer. Any further treatment required during the course will have to be managed from external medical experts on your own.
  10. Necessary food arrangements are made in the institute and no external food is allowed. The food in the institute is strictly vegetarian. To experience the good effects of the Yogic lifestyle please do not have anything from outside to eat.
  11. There is complete silence during the meals.
  12. Seva Yoga / Karma Yoga is practiced for 1 hour a day.

Course Coordinator reserves the right to enforce any other necessary rules as well as the above rules.

#### **What is seva yoga / Karma yoga ?**

Seva is serving others and helping others with compassion. Serving is not for personal gratification but to uplift others. Seva is an offering. When an action contains your best thoughts and feelings, your love and affection, sympathy and compassion, and when it uplifts others, that is seva. In the course of time seva becomes a way of life. Living for others becomes a way of life, not living for oneself.

Swami Niranjanananda Saraswati

#### **Teacher Training (Residential) Course Daily Schedule**

05:00 am Wakeup Time  
 05.45 am to 06.00 am Mantra Chanting  
 06.00 am to 08.00 am Yoga Practice (Asana & Pranayama)  
 08:00 am to 09:00 am Karma Yoga (Selfless Service)  
 09:00 am to 09:30 am Breakfast / Snacks  
 10:00 am to 10:45 am Yoga Nidra / Theory lecture I  
 11:15 am to 12:00 pm Theory lecture II  
 12:15 am to 01:00 pm LUNCH  
 01:00 pm to 03:00 pm Resting Time (Self Study)  
 03:00 pm to 03:15 pm Herbal Drink  
 03:15 pm to 04:00 pm Theory Lecture III  
 04:30 pm to 06:30 pm Yoga Practice (Asana & Pranayama)  
 06:30 pm to 07:15 pm Free time  
 07.30 pm to 08:00 pm DINNER  
 08:15 pm to 09:00 pm Sanskrit Training / Yoga Songs (Bhajans) / Group Discussions / Question Answer sessions / Satsangs.  
 10:00 pm Bed Time

Please refer to the [FAQ](#) page if you have any further questions.

## Style of Yoga & Tradition of our School / Guru

**Tradition of our School / Guru** - We teach INDIAN TRADITIONAL YOGA. Our School is joined to the great tradition of Swami Satyananda Saraswati of Bihar School of Yoga.

Paramhansa Swami Niranjananda Saraswati initiated Rishi Dharma Jyoti (Yogacharya Vishwas Mandlik) into Rishi Sannayasa and joined Yoga Vidya Dham on 7th March 2006 to the spiritual tradition of Sage Adi Shankaracharya, Swami Sivananda and Swami Satyananda.

(Please note that Certification and Training is given as per the syllabus designed by Yoga Vidya Gurukul, it is not a part of Bihar Yoga / Bihar Yoga Bharati, the certification is also by Yoga Vidya Gurukul.)

Before applying please read the following articles on Asana and the style of yoga we teach. We teach as per the traditional Indian Style of Yoga, according to the classical books of Hatha Yoga Pradipika and Ashtanga Yoga based on Patanjali Yoga Sutras.

- What is Hatha Yoga?
- What is Ashtanga Yoga?
- Our views on hot yoga
- Articles on Asanas - Asana (Classification, Levels and method of mastering the Asanas)
- Article on Pranayama- Pranayama as mentioned in Hatha Yoga

This course is for beginners who want to learn and teach in a way which is as per the Hatha & Ashtanga yoga traditions. This course covers Yoga from basic to advanced techniques from the classical texts of Hatha Yoga and Ashtanga Yoga. (Hatha Pradipika & Patanjali Yoga Sutras.)

Yoga education is a subject of research and requires years of experience. Yoga Vidya Dham has been operational since the last 28 years in various parts of India and abroad. The experience gathered during these years will certainly help the students in teaching classes.

On 21st September 2008, BKS Iyengar visited Yoga Vidya Gurukul ashram in Trimbak, and addressed the Yoga teachers and students attending Yoga teacher training course and talked on his own experiences and various Yoga Sutras of Patanjali, he enlightened the students with his great guidance on the Yogic path..

Click for Photos of BKS Iyengar in Yoga Vidya Gurukul & [www.yogapoint.com](http://www.yogapoint.com)

BKS Iyengar on Ashram



Visitors Book		
Date	Name & Address	Remarks
21.9.2008	Yoga Vidya BKS Iyengar R.I.M. Yoga Institute 1147/134 - Model colony Pune - 411016 Tel. 25656134	I am taken to heaven at the Yoga Vidya Gurukul as the place is blessed with the bounty of nature and yoga being a natural method in evolving each individual in yogic sadhana. Those who practice here are already blessed by God with good environment. May yoga flourish at this beautiful surroundings. May Patanjali's blessings be upon all Sadhakas. B. K. S. Iyengar

"I am taken to heaven at Yoga Vidya Gurukul as the place is blessed with the bounty of nature and yoga being a natural method in evolving each individual in yogic sadhana, those who practice here are already blessed by God with good environment."

"May yoga flourish in these beautiful surroundings."

"May Patanjali's blessings be upon all Sadhakas."

-- BKS Iyengar

**Note - Please note that we DO NOT teach Iyengar Yoga or his styles, to understand our teaching methodology please [click here](#)**

**Yoga Vidya Gurukul International Activities** - [Please click here](#) to see our latest activities out of India.

### **Seva Activities -**

Yoga Vidya Gurukul with our Yoga teachers have initiated a noble activity to help the people of the local area near our ashram in Trimbak. An educational fund was initiated to assist the local village school & students by raising funds to supply children with necessary educational kits. The fund will continue to grow in size as the momentum builds and inspirations spreads.

- Seva Activities



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ODC Life & Times  
historical timeline



## Dance Company



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ODC/Dance is known worldwide for its athleticism, passion and intellect. Our three resident choreographers, Brenda Way, KT Nelson, and Kimi Okada, have created a dynamic movement vocabulary over the last four decades that has significantly influenced a generation of dancers and choreographers.

Founded in 1971 by Artistic Director Brenda Way who trained under the legendary George Balanchine, ODC (Oberlin Dance Collective—named after its place of origin, Oberlin College in Ohio) loaded up a yellow school bus and relocated to San Francisco in 1976, bucking the dance world assumption that New York City was the only destination for dance. Her goal was to ground the company in a dynamic pluralistic setting.

ODC was one of the first American companies to return, after a decade of pedestrian exploration, to virtuosic technique and narrative content in avant-garde dance and to commit major resources to interdisciplinary collaboration and musical commissions for the repertory.

Today, our company of ten world-class dancers performs its imaginative repertory for more than 50,000 people annually. In addition to two annual home seasons at Yerba Buena Center for the Arts in San Francisco, past highlights include numerous appearances at the Joyce Theater in New York, sold out performances at the Kennedy Center, Washington, D.C., four standing room only engagements in Europe and Russia and a USIA tour to Asia. In 37 years, ODC/Dance has performed for more than a million people in 32 states and 11 countries, with support from the NEA, the U.S. State Department, and many state and city arts agencies. The company has been widely

recognized for its fusion of ballet and modern techniques and for its numerous groundbreaking collaborations with, among others, writers Leslie Scalapino and Rinde Eckert; actors Bill Irwin, Geoff Hoyle and Robin Williams; and visual artists Wayne Thiebaud and Eleanor Coppola.

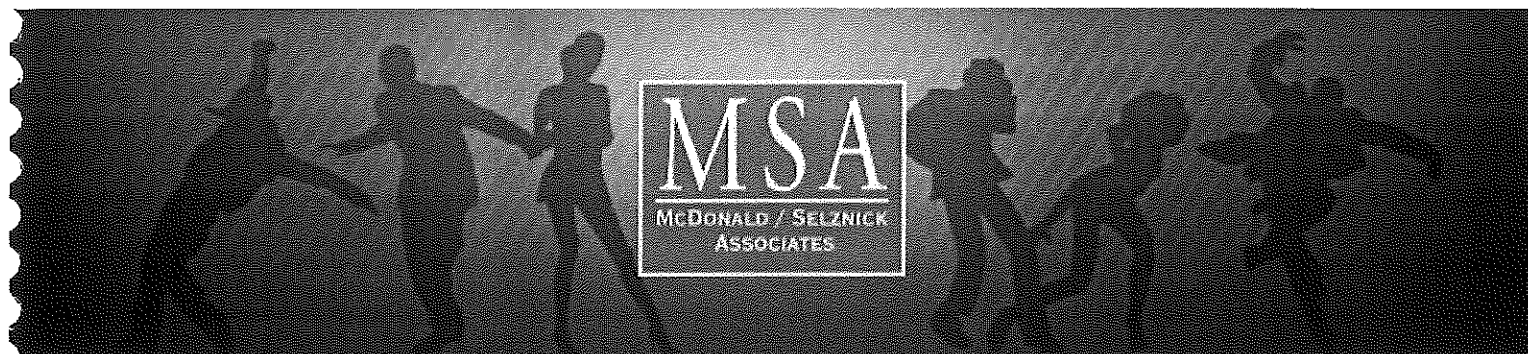
Known nationally for entrepreneurial savvy, ODC was the first modern dance company in America to build its own home facility in 1979, the ODC Theater. In September 2005, ODC also opened an additional 23,000 square feet facility, the ODC Dance Commons, which houses ODC/Dance, ODC School, administrative offices and the Healthy Dancers' Clinic.

Through our various programs ODC strives to inspire audiences, cultivate artists, engage community, and foster diversity and inclusion through dance performance, training, and mentorship.

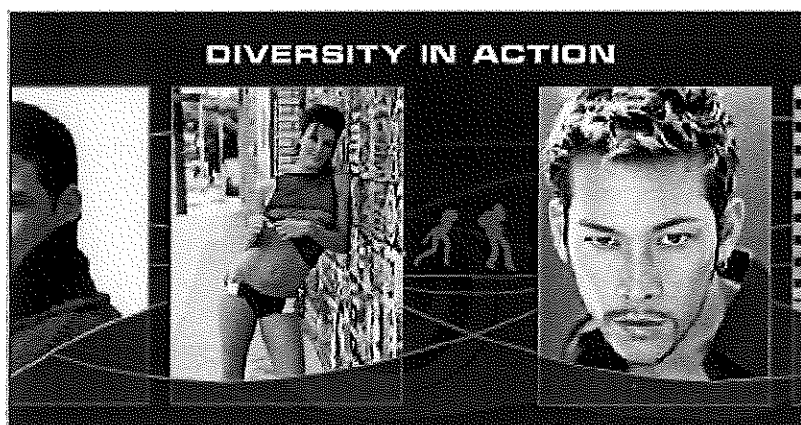
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Hollywood, CA 90038[\(323\) 957-6680](#)[\(323\) 957-6688](#)**MSA New York**140 Broadway, 46  
Floor, New York, NY  
10005[\(212\) 858-7549](#)[\(212\) 858-7750](#)**MSA Dance Department**

The MSA Dance Department features an eclectic group of dancers and specialty acts bringing a diverse range of skills (jazz, ballet, tap, hip hop, breakers, b-boys, ballroom, martial arts, aerialists, etc.) to all areas of the entertainment industry including feature film, TV, music video, theatre, commercials, tours, industrials, concert dance, and more!

**Contact Us**

We're experts in the art of movement

© MSA 2009



Kate Overholt

December 17, 2009

### Post Project Reflection

So you want to be an artist? With all the careers and aspirations one has in mind, I chose to take the nail-biting, exhilarating, hair-pulling, soul-fulfilling, never ending path in which we call *artistry*. How does one know that s/he is an artist? Who's to say that a particular work is better than another? The viewer, for one, could be a bloodthirsty vampire, a teenage hormone-induced ninja turtle, an extreme conservative, or simply your mother. Either way, what is at hand is the fact that each viewer is different from another; therefore, opinions will differ drastically (or not). What they all have in common, though, is that the viewer experiences a specific process that the artist creates; and that in it self is beautiful.

As I reflect back on my collaborative process, I feel an array of emotions, as any artist would. Feelings of regret (I should've could've, would've) come to mind, and I can't help but think that the outcome was nothing I had in mind. When one commits to a group project, he commits to potential disagreements, challenges, and mostly, different types of communication. In this case, communication was the one thing that we didn't do well. Therein lied miscommunication between Deans: X, Y, Z, especially regarding fire hazards, potential damage to location, and audience participation, but there was miscommunication even between artistic collaborators. For instance, when dancers, artists, and filmmakers come together, keep in mind that each process takes a certain amount of time — different from one another, and the amount of time that each of our

work required of did not add up evenly in the end. In this case, Lily and I strived for completion of filming by mid-November. We did succeed, however, didn't take into account that the footage might be inappropriate for the desired location, specifically the library. We found that we didn't have enough time to re-shoot certain sets, and therefore relied on backup footage to make up for it. This is where miscommunication between dancer and filmmaker occurred. Transporting footage from one program to another didn't compute, issues with incorporating sound or no sound (which shapes the overall look of the film) was a constant debate because the original location fell through, so we were left with a limited amount of decisions. But before I continue this stream of problems, let me reflect upon my role in this process.

Our intention was to create a collaborative process between artists, and that we did. Along the way, we had many laughs, encountered interesting environments, choreographed spontaneously in the moment, aspired to new perspectives; all in all, it started out to be exactly what we had in mind. Lily and I had great chemistry in the choreographic process; however, we failed to highlight our full capabilities. Granted that this project was about the process; creating art in its most natural state, I feel like I could have developed my voice as a dancer in a more organized fashion. For example, we filmed a shoot, wearing nude leotards in the dance studio with feathers, paint, and mass amounts of white paper. The set was beautiful. Unfortunately, what I brought to the table was less than my eccentric capabilities. Again, I can't help but ask myself *why*? What was holding me back from displaying my passion of dance to a world unfamiliar of its kind? This is where miscommunication between Lily and I emerged. Mixing a free

spirit with a fellow free spirit ultimately created a laid back duo where basically anything goes. And I mean *anything*.

I find that I was too passive to stand up for what I truly wanted, but didn't know how to communicate that. Times when I was frustrated or questionable about our work I let it pass. Times when I needed to be stern in reference to due dates (especially with Adam), I allowed the situation to take care of it self. As a result, what was left was the melting of identities along with underdeveloped ideas. As I previously explained the set in the dance studio, I recognize that the environment was beautiful, however, the progression and motivation of the work was not. Had I let action take over passiveness, I would have progressed our newborn ideas into an organized final product.

Initially, any process is a learning process. I have to admit that although the end product, nevertheless, evaporated into thin air; the journey along the way is one to point out because it brought forth joyfulness and fulfillment between friends. Therefore, our intention and theme stays true because the natural creative impulses that arise in every human being were explored by a group of talented, aspiring artists. Because time was our enemy in this case, it doesn't mean that we can't continue the work. In fact, I am looking forward to diving deeper into the original ideas that emerged. In reference to paint, feathers, nude leotards, umbrellas, and rooftops, I will approach my work with confidence, bring forth my voice with dignity, and use the choreographic tools I learned at LMU to display my artistic skill.



